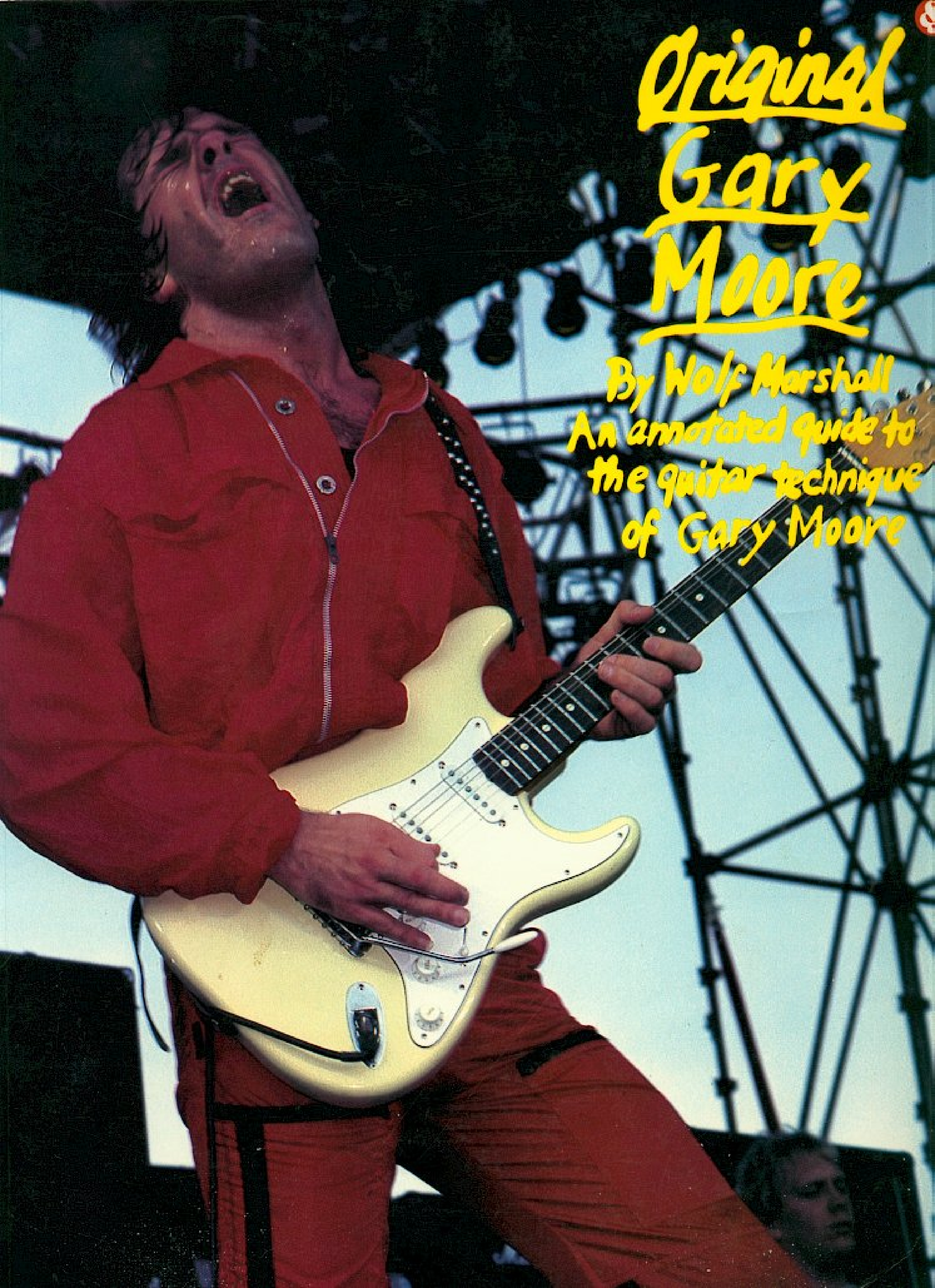

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By Wolf Marshall
An annotated guide to
the guitar technique
of Gary Moore

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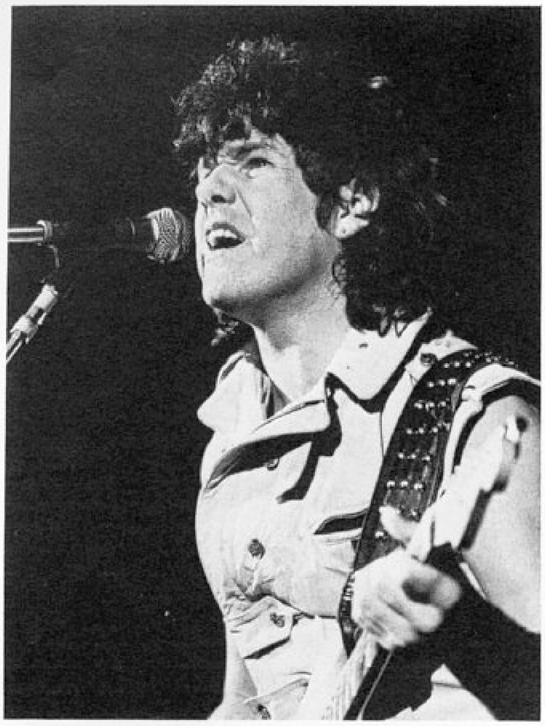
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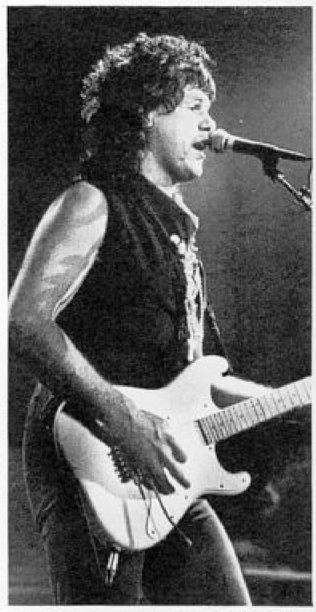
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Introduction

Gary Moore is a guitarist's guitarist. He is a singular artist who combines feeling, technique, intelligence, control, and tone quality in an extremely eclectic and accomplished style. He is a truly diverse performer who is equally conversant with hard rock, dirty blues, funk, the heaviest of metal, gentle pop music, and esoteric jazz. He is a physical and emotional master of the instrument who prefers to create sounds using the natural capabilities of the guitar itself rather than rely on overt electronic effects. His taste, speed, and class have placed some of the greatest musicians of contemporary rock among the ranks of his admirers and stylistic disciples. He is, at once, a powerful voice in modern rock guitar and a link between the British blues tradition fostered by Clapton, Beck, Page, and Hendrix in the late 1960s and the hard rock innovations of Blackmore, Schenker, Schon, and Van Halen in the 1970s.

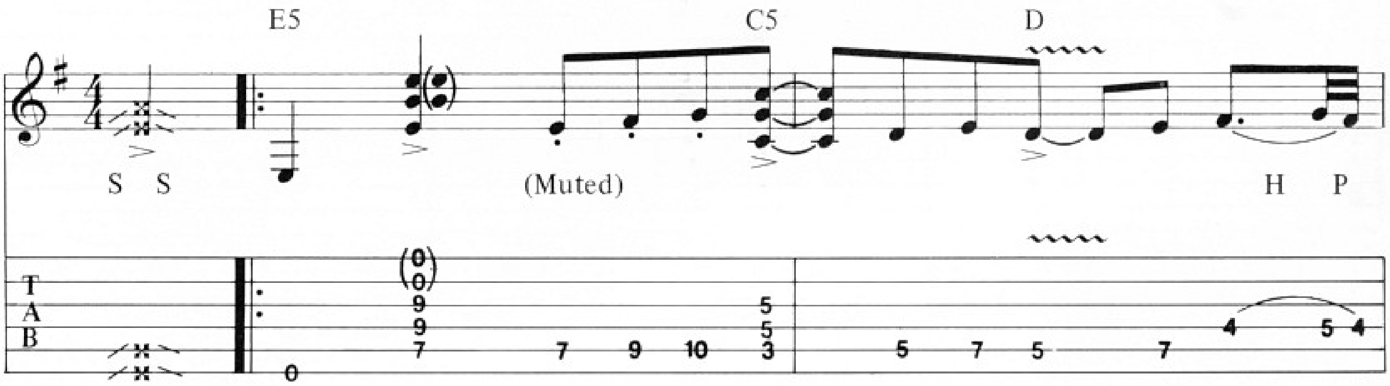
Don't Take Me For A Loser

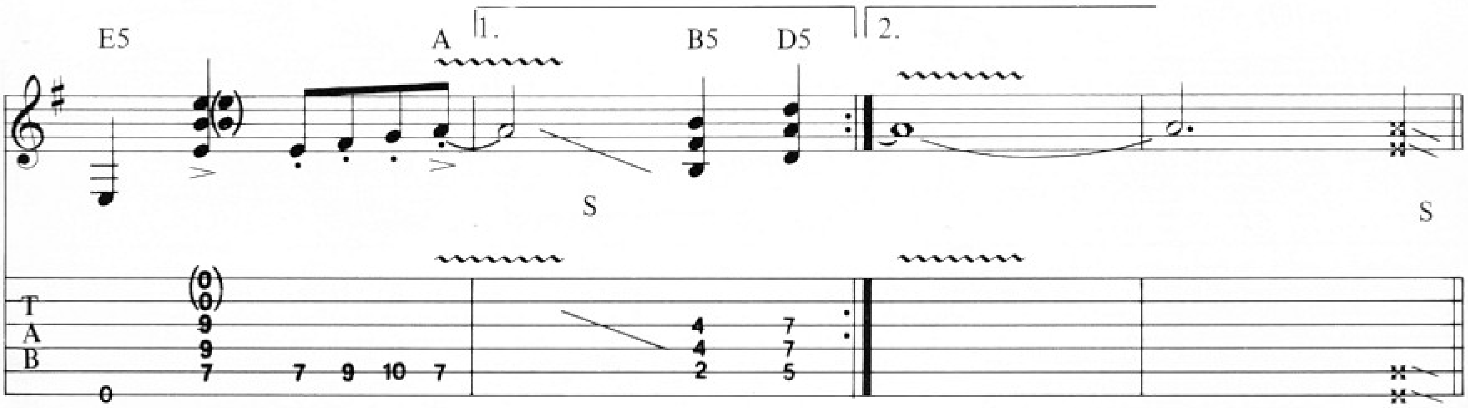
Written by Gary Moore



Intro Riff

The passion and fire of Gary Moore's style is succinctly captured in this opening piece from his *Corridors of Power* album. The intro (and chorus) riff is a model of 1980s rock harmonic technique, as virtually every significant hard rock or metal band has applied this type of chord movement in one form or another. The power chords (E5 C5 D5 and E5 A5 B5 D5) and voicings (root and fifth) are derived from the E Aeolian (minor) mode (E F♯ G A B C D). Gary adds an elusively simple and effective passing-tone line between the chords to supply forward motion and melodic direction. His tone is typically full and overdriven. At this point in his career, he favored stock Fender Stratocasters played through cranked-up Marshall amps (usually coupled with distortion units and a hint of echo, but an otherwise spare use of effects).

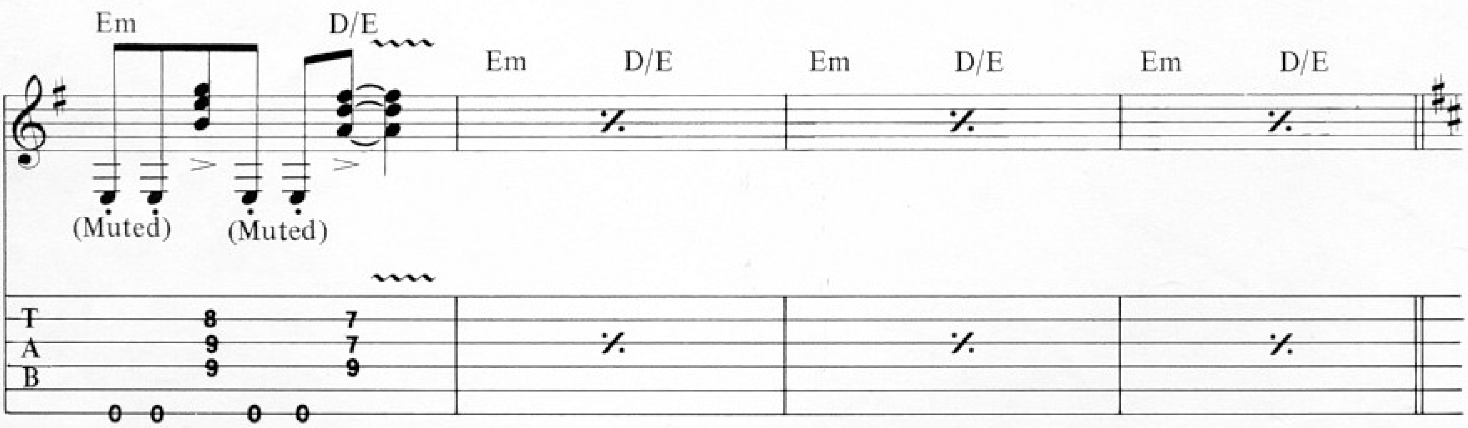




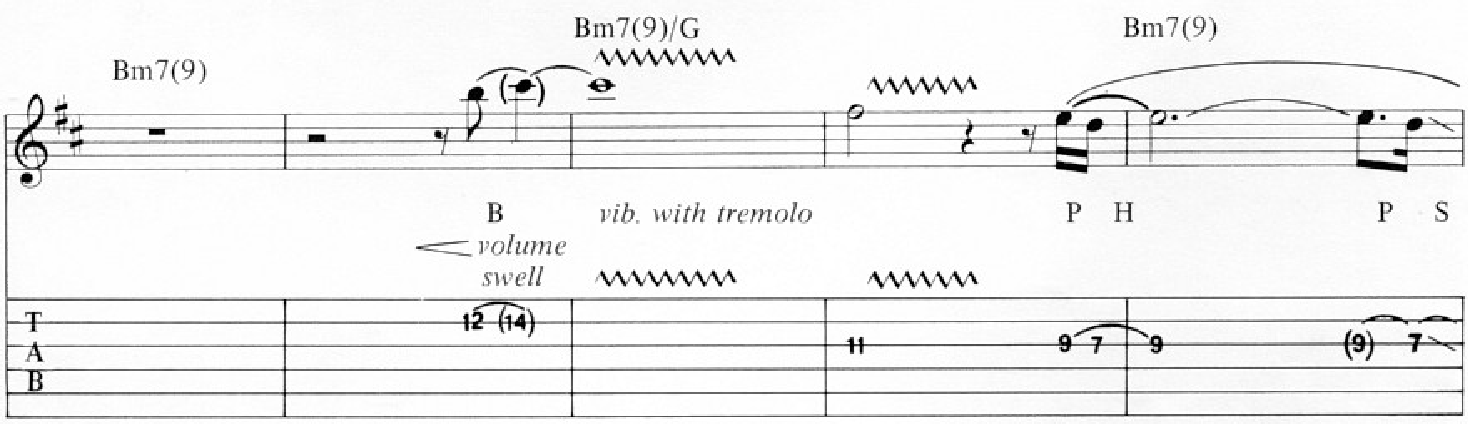
Verse Riff

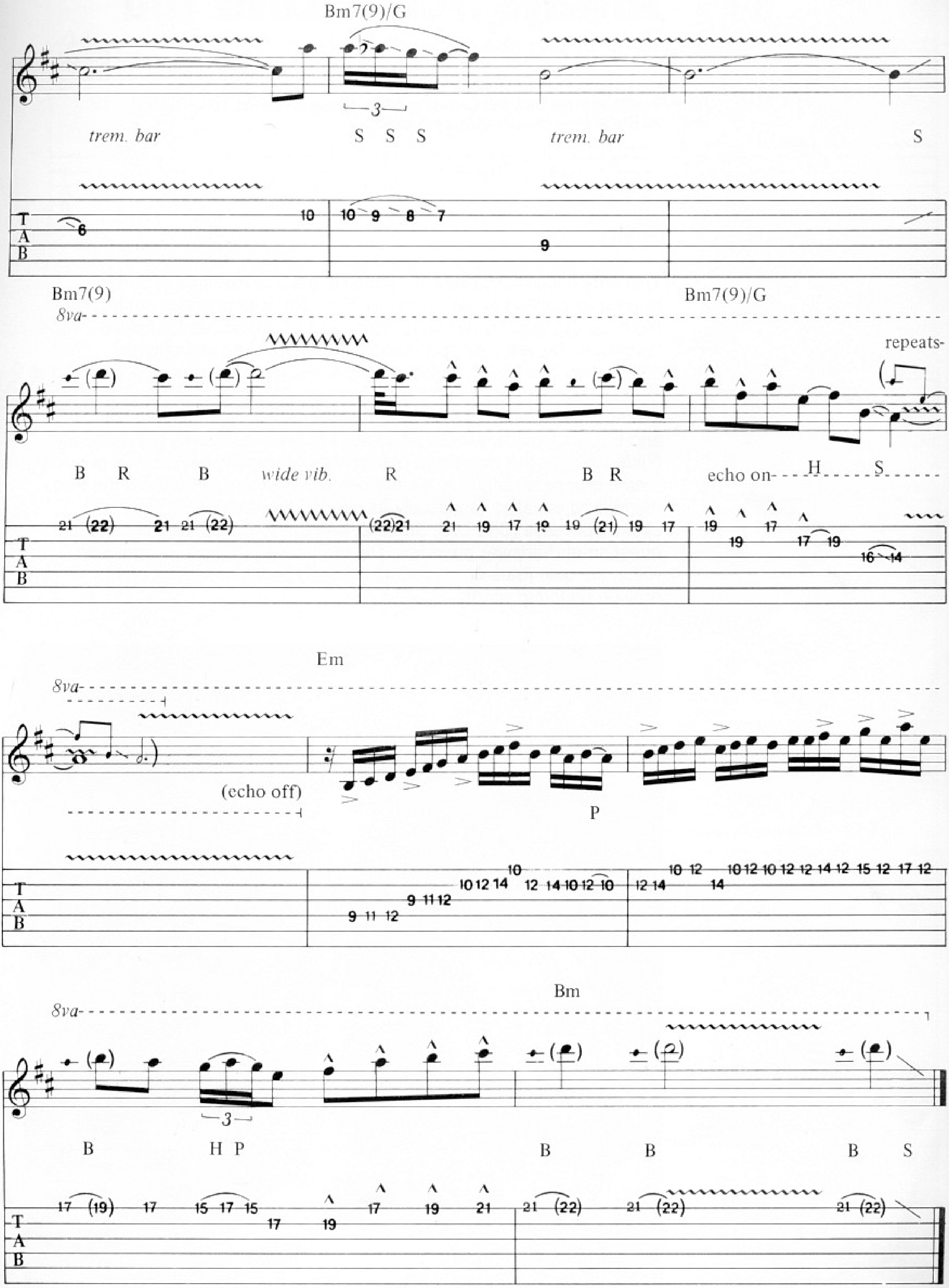
The verse riff exploits another familiar modern rock device: the pedal point. Here, the Low E (open 6th string) establishes a pedal tone. This is repeated constantly while E minor and D major triads are superimposed over it to yield this characteristic movement: E minor to D/E. Notice the heavy palm muting (a Gary Moore trademark) given to the E pedal which results in a thick, percussive effect. Also note the finger vibrato on the barred D triad.

Gary Moore is a master of solo construction, form, and proportion. He generally builds a solo as if he were "telling a story"—creating themes and points of imitation, and utilizing concepts like motivic development, melodic inversion, sequence, contour of line, textural variety, and phrasing details to lend order and direction to his work. This particular solo begins at a mezzo piano volume, with airy, legato phrases which are colored with a discreet combination of echo delay and tremolo bar vibrato. The solo builds to a powerful forte, with a long, technical run as a climax. Notice the various scalar options employed within this passage (bars 13 and 14): pure scale lines, sequences, and pedal tones.



Solo



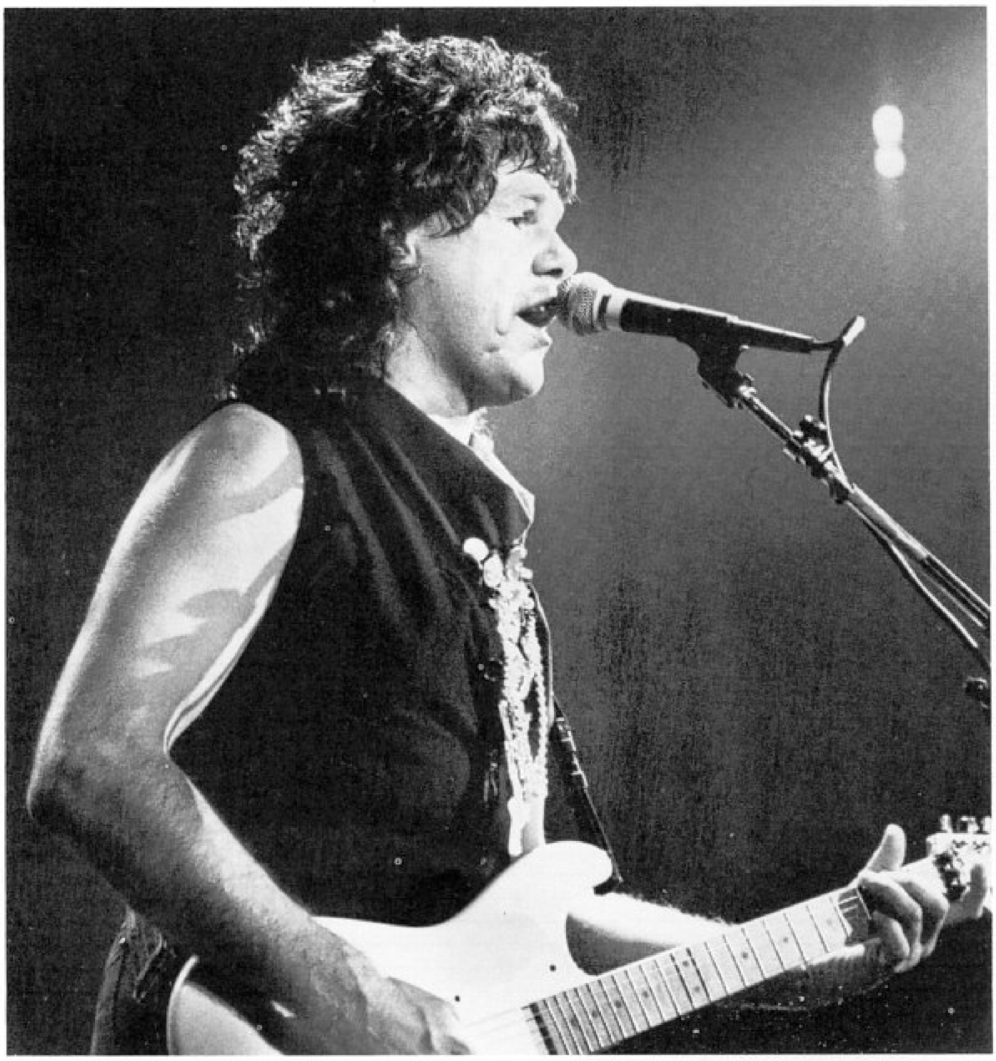

Bm7(9)/G
trem. bar
S S S
trem. bar
S
Bm7(9)
8va
Bm7(9)/G
repeats-
B R B
wide vib.
R
B R
echo on
H S
Em
8va
(echo off)
P
Bm
8va
B
H P
B B B S

Always Gonna Love You

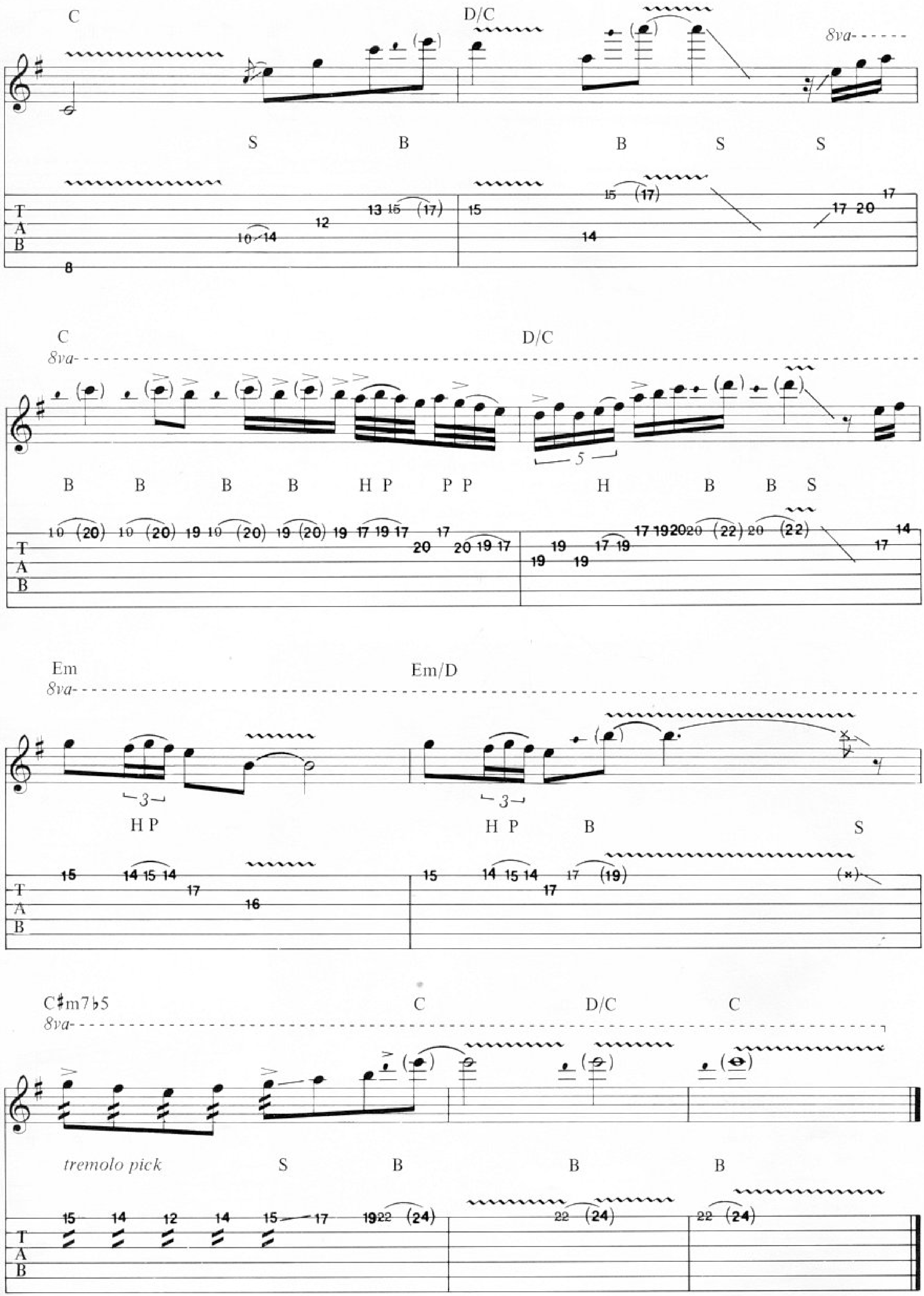
Written by Gary Moore

Solo

This very concise and well-crafted solo is a fine example of phrase-making as applied to melodic rock. The solo itself provides contrast to the body of the song (which features a much slower and subdued tempo). In this way, the solo creates the effect of an instrumental bridge—an impression which is heightened by the modulation to C and a more demanding series of chord changes. These involve the use of the Lydian mode (C D E F♯ G A B) and secondary seventh chords (Bm to E and Em to C♯m7♭5), yet Gary handles the twists and turns with ease and fluidity. Notice the numerous outstanding compositional devices at work: theme groups arranged in a clear two-bar structure throughout the solo, theme and variation (especially as used in the reverse contours of specific phrases (C to D/C, Bm to E, and Em to Em/D), and antiphonal question-and-answer melodies. Double-timing is tastefully sprinkled within the solo (bars 8, 11, and 12) to build peaks of activity and to provide rhythmic variety.

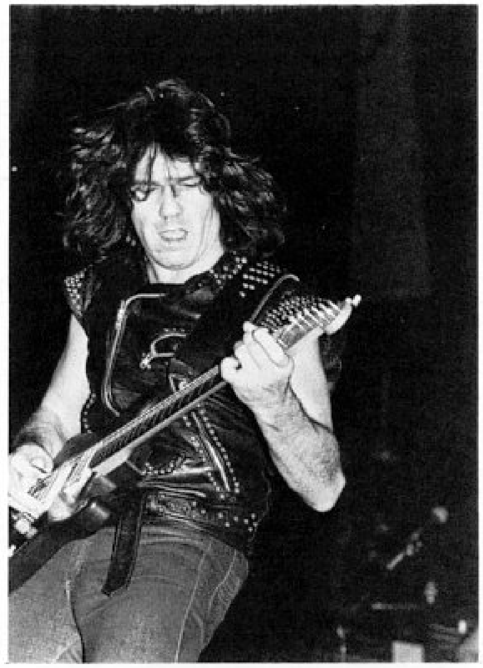



C
D/C
C
D/C
Bm
E
Bm
E


C
D/C
8va
S B B S S
C
D/C
8va
B B B B H P P P H B B S
Em
Em/D
8va
H P H P B S
C♯m7♭5
C
D/C
C
8va
tremolo pick
S B B B
T A B

End Of The World

Written by Gary Moore



Intro

Gary Moore's eclectic and multi-textured approach is showcased brilliantly in this spectacular signature guitar piece. It begins with a muted eighth-note ostinato figure (on a slightly chorused clean tone Strat) which becomes the background part of the intro guitar theme. This figure forms a common-tone pattern which works against the A minor, C, and E minor chords, which are basically drawn from the E Aeolian mode. The lead guitar enters using a sustained, sweetly distorted sound for timbral contrast. The heavy fanfare of the closing power chords hints at the blazing a cappella excursions to come. The unaccompanied solo is arranged in five ad-lib phrases, as follows:

First Phrase

The first phrase is a characteristic Gary Moore pulloff sequence involving the alternation of open strings with fretted pitches played on the High E, B, G, and D strings. The implied tonality is E Aeolian.

Second Phrase

These major-seventh arpeggios (here, Cmaj7 and Bmaj7) are, by now, a Gary Moore cliché. This chromatic movement stretches the standard rock vocabulary.

Third Phrase

The higher register (up an octave) imitation of the Cmaj7 and Bmaj7 arpeggios ends with a more random pattern in the tremolos on the slurred glissandos. Screaming high bends create a dramatic closing—a prerequisite for maintaining interest in an unaccompanied solo.

Fourth Phrase

Here, the E minor neighbor-note pattern is reminiscent of Randy Rhoads's semi-classical technique. Gary outlines an E minor arpeggio with the lower neighbor tones D♯, F♯, and A♯, and descends for an octave-and-a-half, closing with a series of ominous, Gothic power chords.


Background-Figure (Ostinato)
Clean Tone
4x
fade in (lightly muted)
Lead Guitar In:
Am
8va
continue through changes
vib. with trem. bar
C
8va
loco
B
Em
B
Am



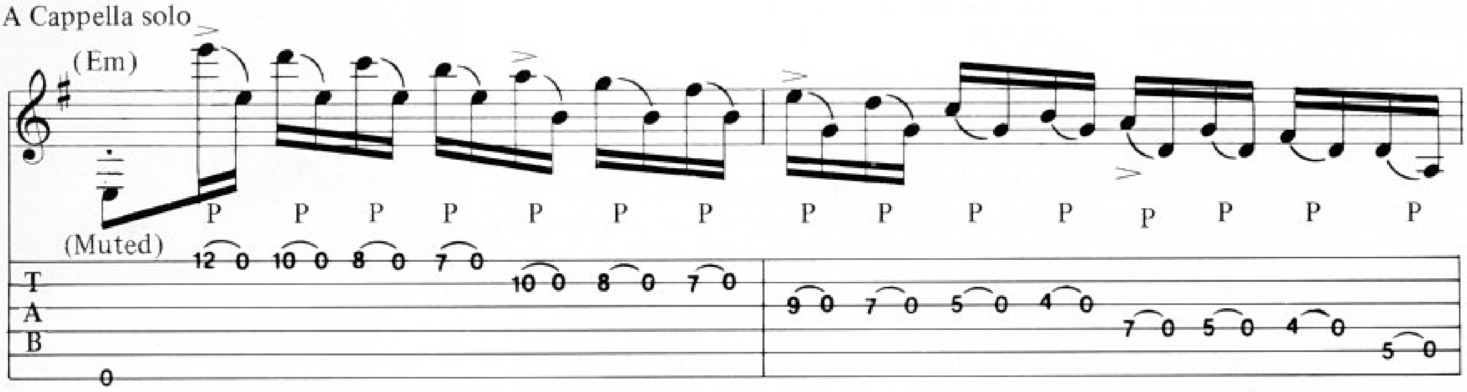
8va
C
B R
8va
poco rit.
S
S
trem. bar
Em
8va
tr
E5
loco
H P
S
(volume off)
Ad Lib Tempo
B5
C5
F♯5(add4)
B5
C5
G5
F♯5
E5
S
S

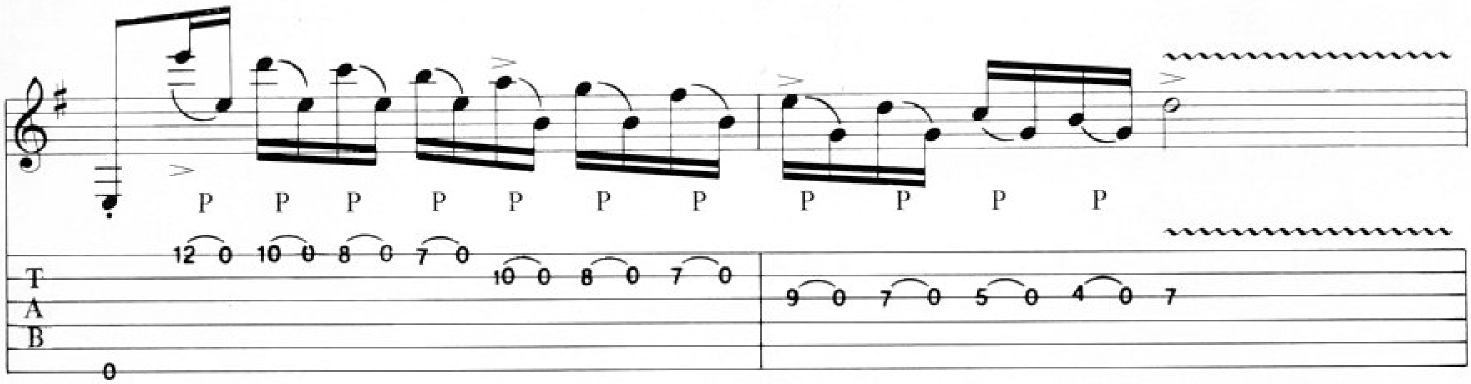
Fifth Phrase

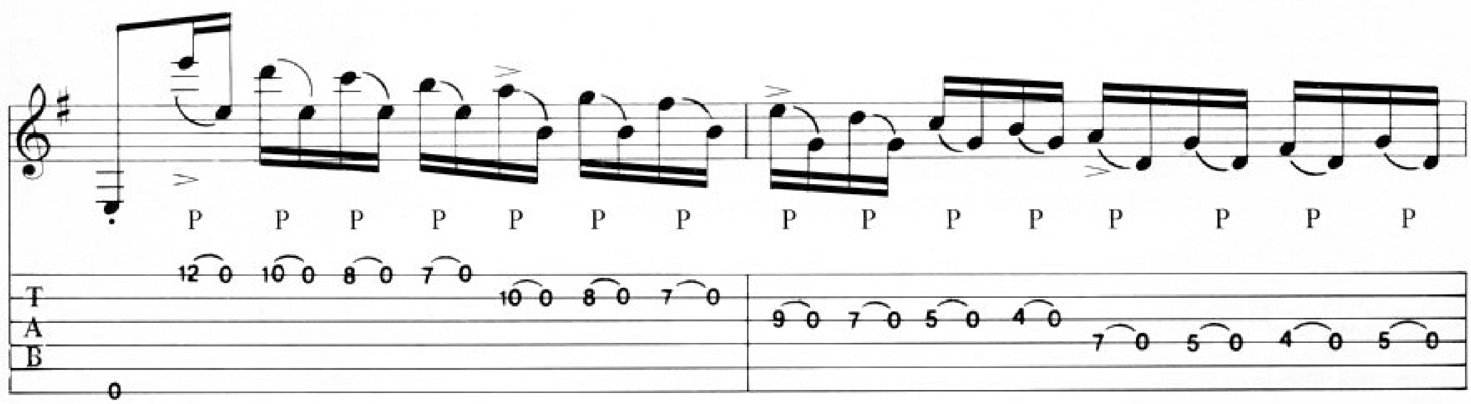
This is a particularly challenging phrase involving three-note modal fragments—first implying F♯ Phrygian then C♯ Phrygian, then resolving back to F♯ Phrygian. The remainder of the phrase moves from the E harmonic minor scale (hinted at during the previous phrase) to a series of chromatically ascending whole-tone fragments. This creates the effect of a sweeping cadenza which finishes the a cappella solo.

First Phrase

A Cappella solo








poco rit.
rit.
E5
Second Phrase
poco a poco accel
(Cmaj7)
(Bmaj7)
(Cmaj7)
(Bmaj7)

Third Phrase

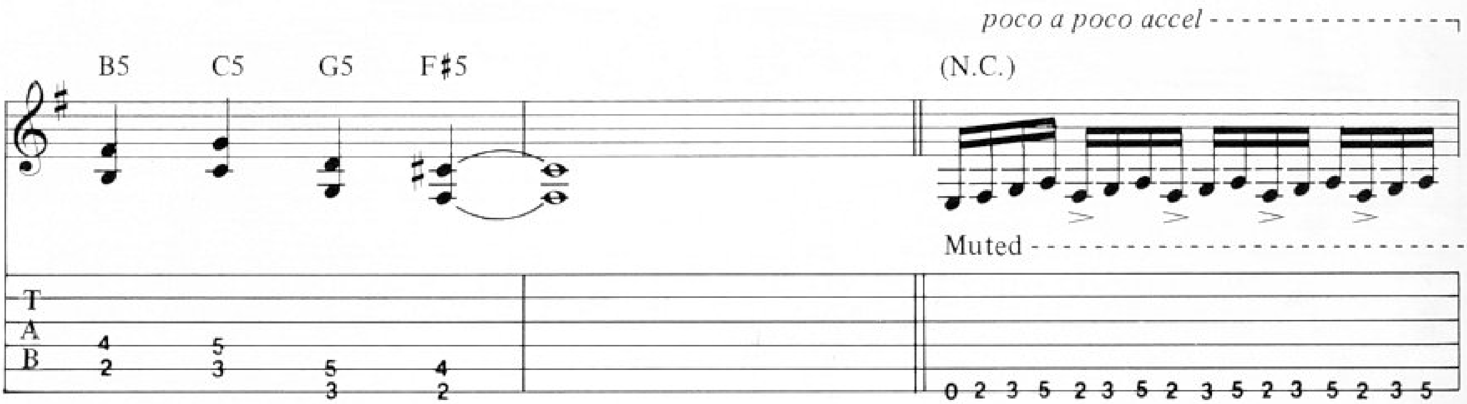


*Bump adjacent string(s) to create sympothetic non-pitched noise with pitched main tone.

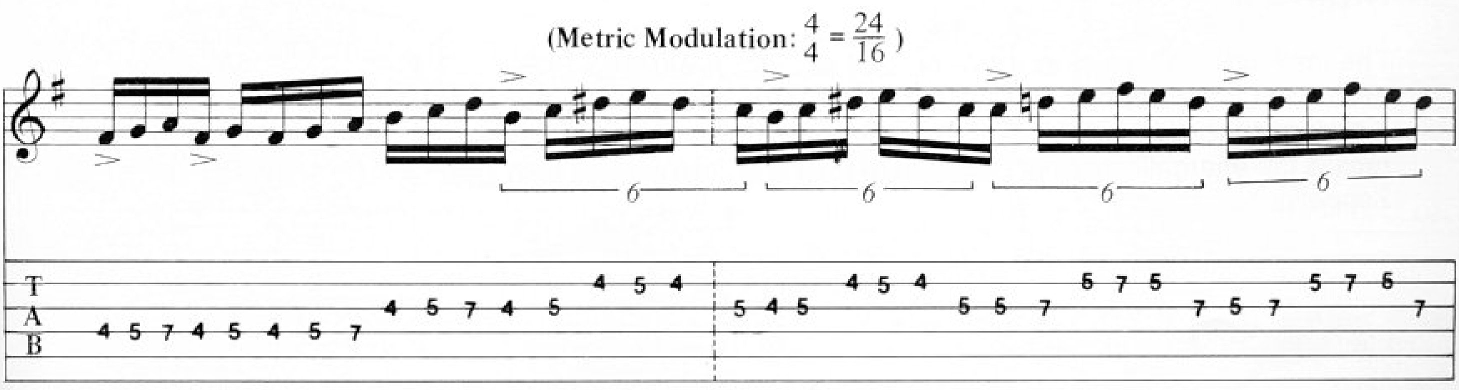
Fourth Phrase



Fifth Phrase









Main Riff

The main riff is a perfect example of Gary Moore's application of the minor pentatonic scale (E G A B D—the backbone of rock music) to form a strong foundation figure. Here, the gutsy, blues-based feel and delivery recalls the energetic spirit of British hard rock a la Jimmy Page with Led Zeppelin.

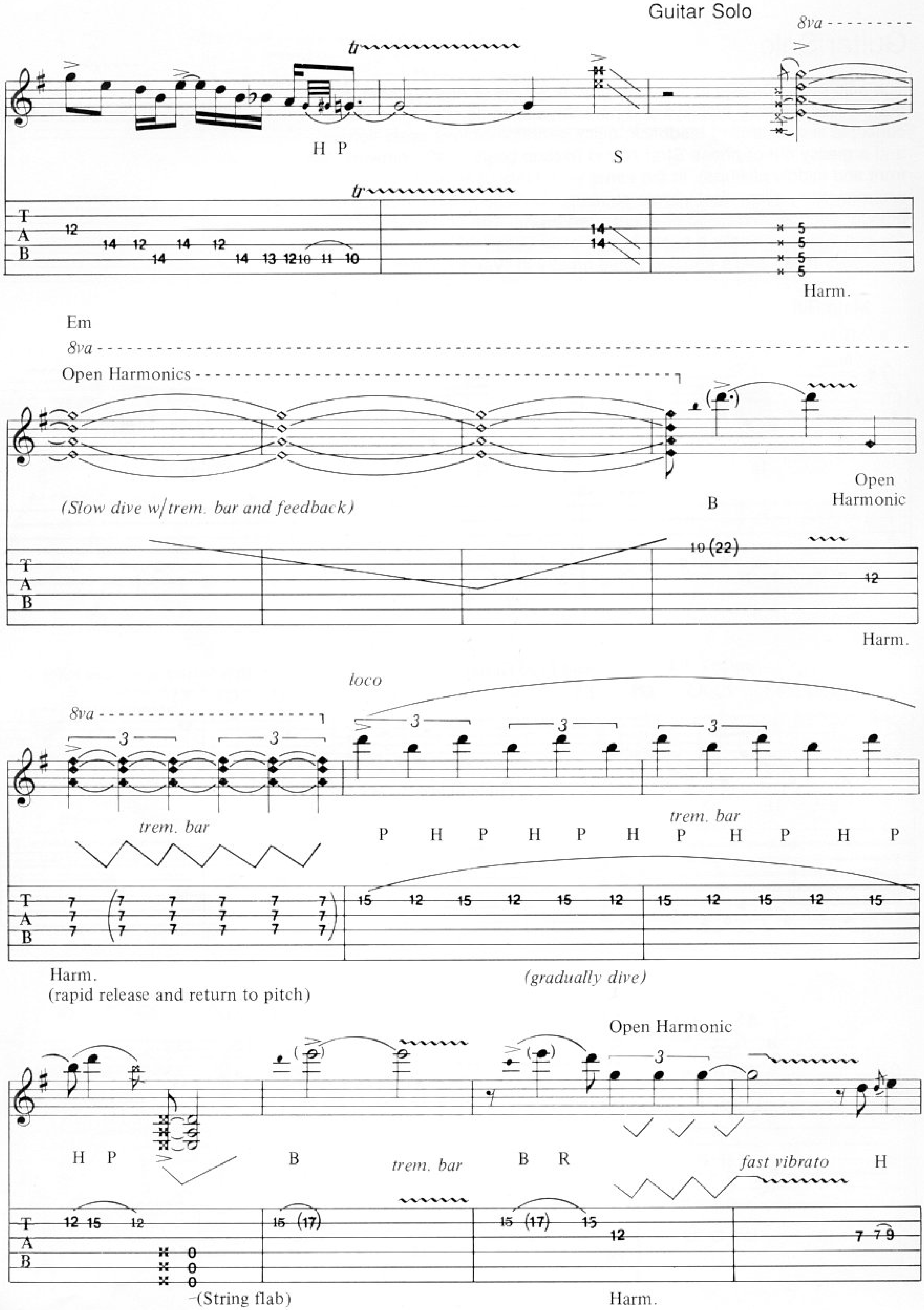
Main Riff


(E5)
loco
A5 G5 (E5)
H S H H S
Add Lead Guitar
(Rhythm Guitar continues Riff)
A5 G5 E5
A5 G5 E5
H
A5 G5 E5
tr
H P
S
A5 G5 E5
T
A
B

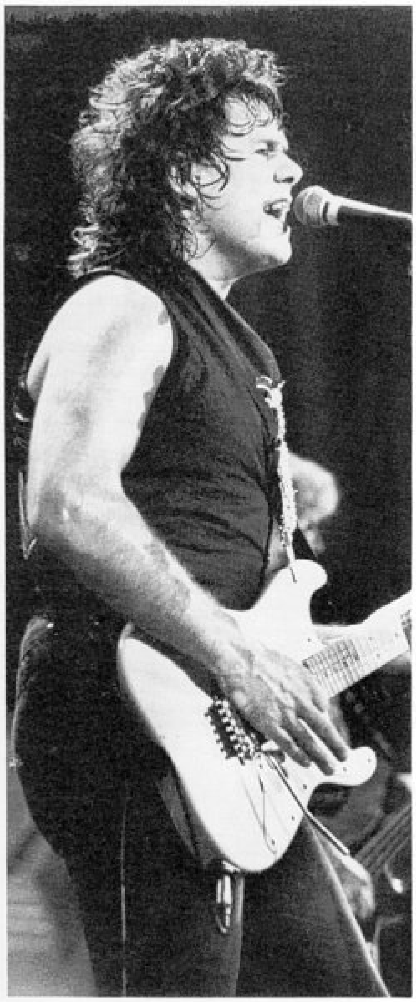
Guitar Solo

The solo pays homage to the Jimi Hendrix school of Armageddon guitar playing. Gary Moore employs and paraphrases some of Jimi's stylistic concepts like controlled feedback, quick pentatonic/blues scale flurries, and a glassy out-of-phase Strat sound (pickup position #2—between the front and middle pickups). In the same vein, Gary uses numerous whammy bar antics—fast vibrato squeals, slackened string thumps, dive-bomber sounds, and Doppler-effect siren trilling. The phrase in bars 10, 11, and 12 is practically a quote from "Foxey Lady," while the fast sextuplets recall Jimi's frenzied blues artistry in "Voodoo Chile."

Guitar Solo


8va
tr
H P
S
Harm.
Em
8va
Open Harmonics
(Slow dive w/trem. bar and feedback)
B
Open Harmonic
10 (22)
12
Harm.
loco
8va
trem. bar
P H P H P H P H P H P
Harm.
(rapid release and return to pitch)
(gradually dive)
Open Harmonic
H P
B
trem. bar
B R
fast vibrato
H
(String flab)
Harm.

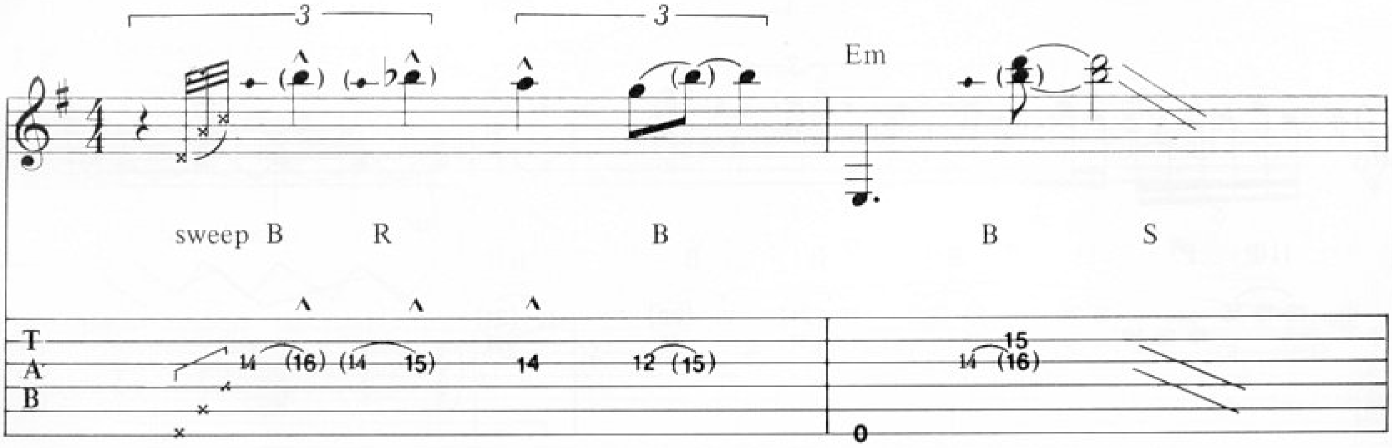

S S H P H P H P P P P P H B B
wide bend
8va
P H P P H P P S H P P H P P S
HP P H B B B B
trem. bar
echo on

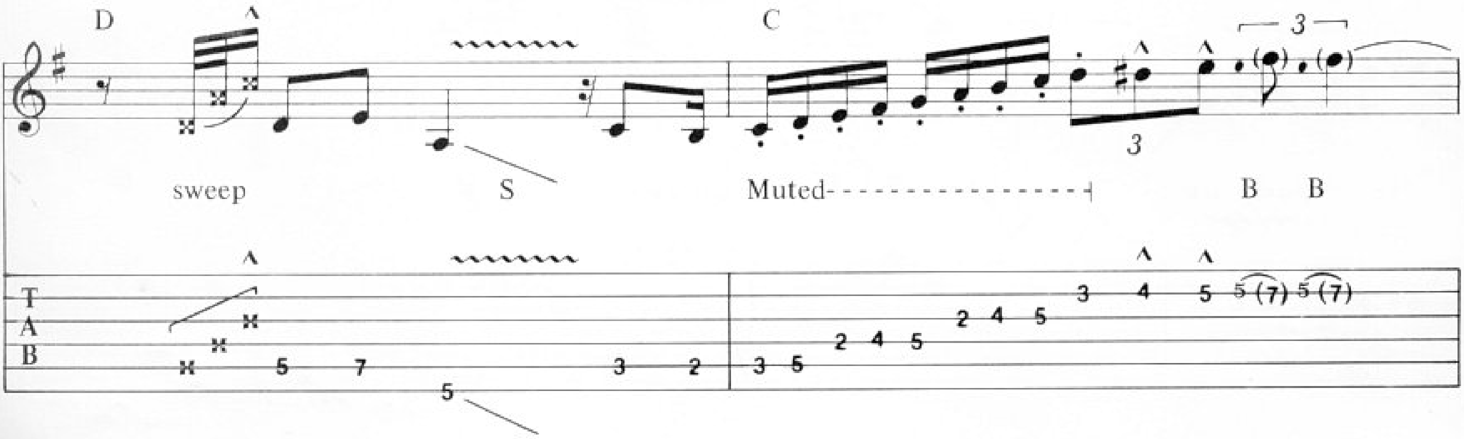


Don't Let Me Be Misunderstood

Words and Music by Bennie Benjamin, Sol Marcus and Gloria Caldwell.

This solo is replete with a myriad of Gary Moore techniques. Of particular note is his use of sweep picking (or raked strings) to phrase the pickup measure and the second bar—slicing through fingered (but muted) strings toward a principal note. The palm-muted diatonic scale passage in the third bar is also quite interesting, as are the different scale forms used during the double-time episodes. The first (in bar 4) is a slippery, legato line which combines E Aeolian and harmonic minor scales (E F♯ G A B C D D♯). This passage is somewhat reminiscent of Allan Holdsworth's seamless technique. In the second scale figure (bars 6, 7, and 8), Gary plays a long, bebop-inflected jazz line through sequencers. Here, he exploits diminished sounds, chromaticism (a Charlie Parker saxophone motif can be heard in the middle of bar 7), and diatonic modality (E Dorian mode: E F♯ G A B C♯ D).



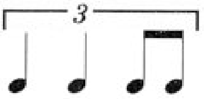



B
8va
P P P H P P S H P P P P S S B
Em
8va
D
loco
B P H B S B B B B R P B S H P
C
8va
H P H P H H P
B
8va
loco
B S

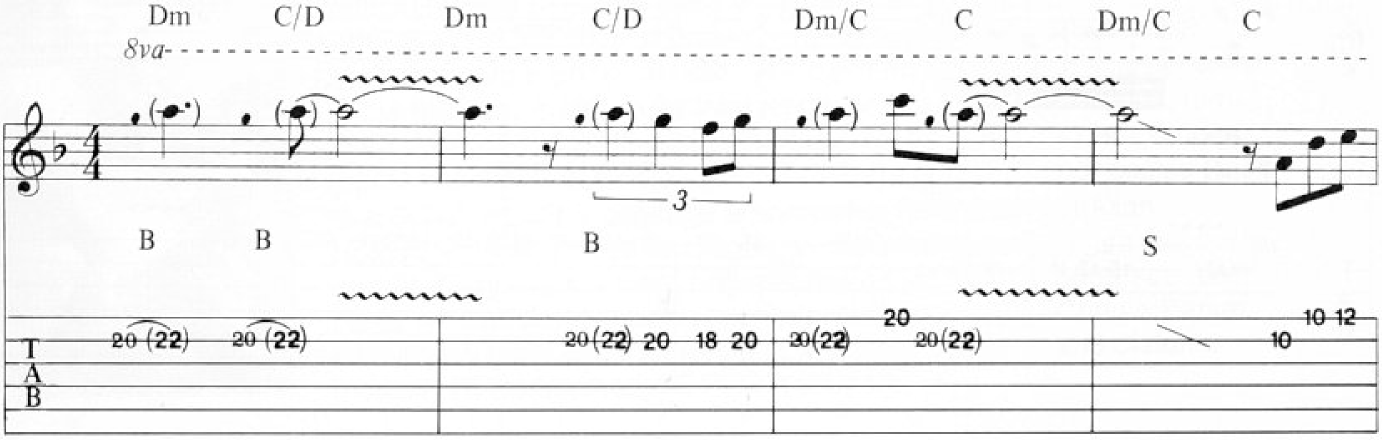
Hold On To Love

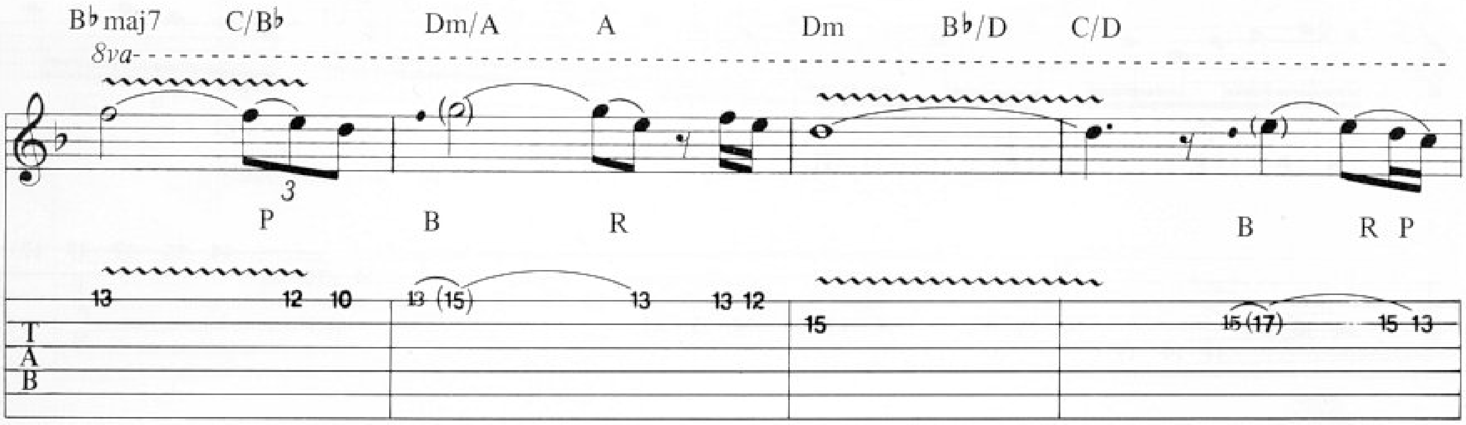
Written by Gary Moore

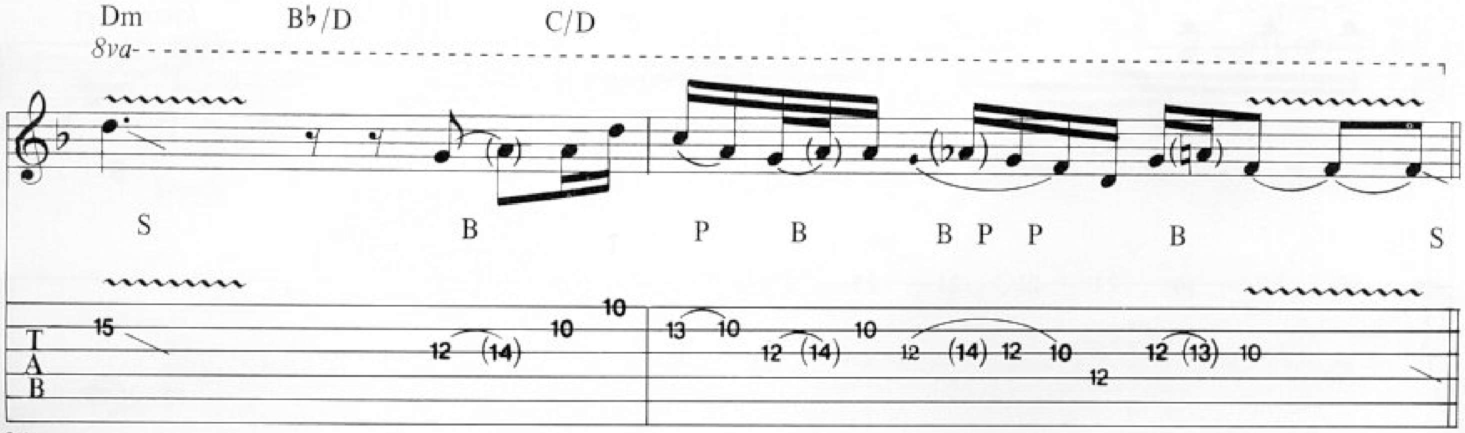
The "power pop"/AOR framework serves as a suitable vehicle for some of Gary's most melodic rock playing. The intro solo sets the stage for the solos to come with basic D minor pentatonic motifs. The use of this rhythmical phrase appears so frequently as to become a fixed idea:



Intro Solo

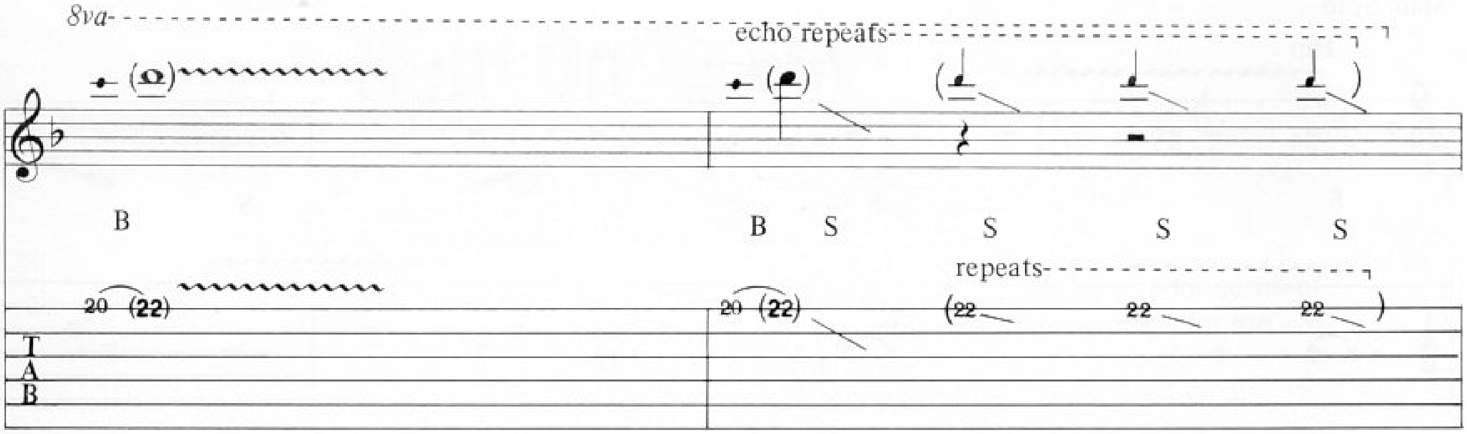






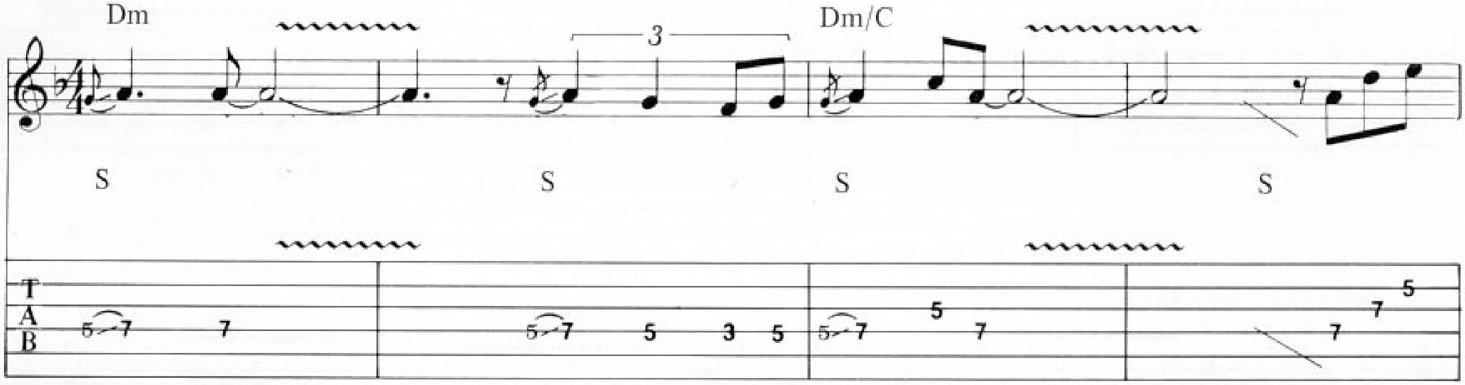
Main Solo





The standard minor mode chord progression (Dm C B♭ A7) is retained for all three solos. However, the C♯ component (the third of the A major chord) is only heard in the outro solo—a beautiful example of restraint and melodic development. Notice also the use of subtle half-step bends: C♯ to D and E to F.

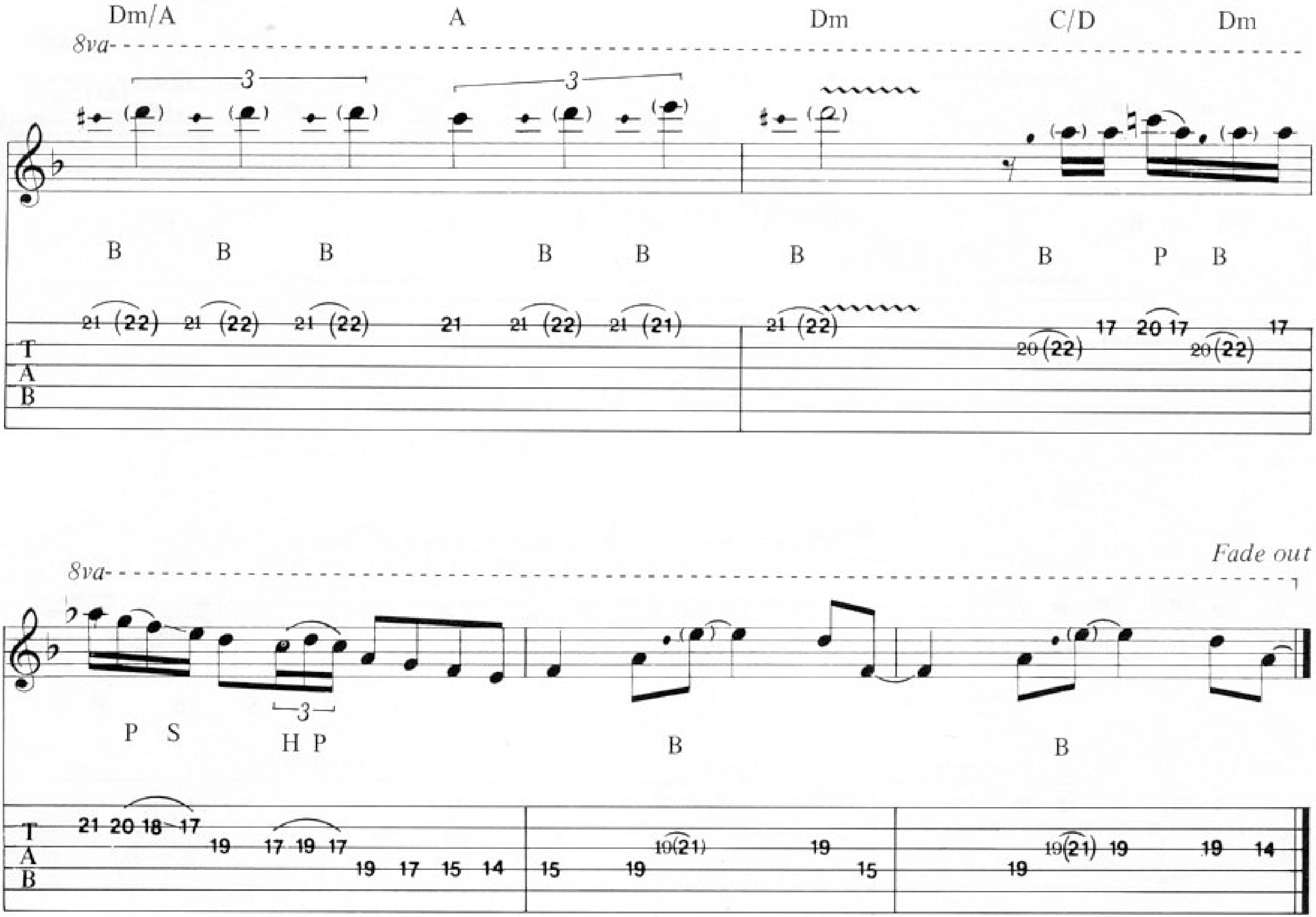
Outro Solo







Dm
Dm/C
8va
3
B B B B B B
B♭ maj7
Dm/A
A
Dm
C/D
Dm
B S H P S B R P
8va
S B R B R B B
Dm/C
B♭ maj7
B B F P B S B B
T
A
B


Dm/A
A
Dm
C/D
Dm
8va
B B B B B B B P B
8va
Fade out
P S
H P
B
B

Devil In Her Heart

Written by Gary Moore



Main Riff

The main riff of this song bears the unmistakable stamp of British hard rock with its heavy diad (two-note chord) figure played over a pumping G pedal bass. The power and intent recalls the rock harmony popularized by Ritchie Blackmore and Deep Purple (remember "Burn"?). The closing cadence contains first inversion chords (those with the third in the bass) arranged thus: E♭5 to B♭/D and F5 to C/E. This is a concession to more modern rock chording which provides a singular blend of the classic and the contemporary styles.


(✖ = non-pitched percussive muting)
G Pedal
Gm(5)
C5/G
S
S
Muted
T
A
B
Gm(5)
F5/G
Gm(5)
C5/G
Muted
Muted
Gm(5)
F5/G
Muted
Muted
E♭5
B♭/D
F5
C/E

Verse Riff

The verse riff employs the familiar galloping rhythm played with heavy palm muting—a mainstay of the heavy metal/hard rock genre. The verse riff also incorporates the diad phrase of the main riff.



Solo

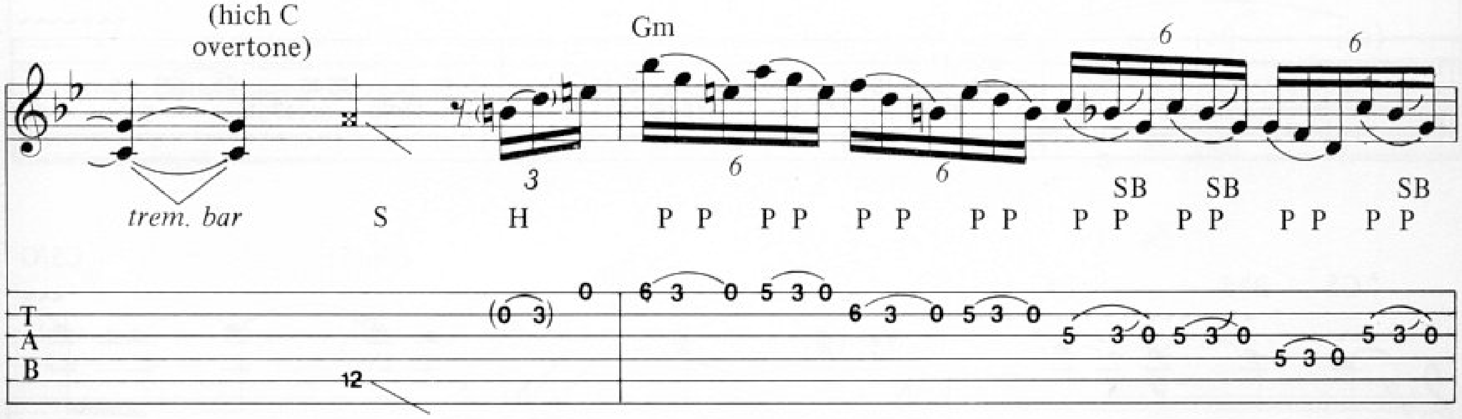
Gary acknowledges the strong influence of Jeff Beck in the opening licks of this solo. The first part of the solo is arranged in four distinct phrases:

(1) a series of repeated, choppy open-string pulloffs,
(2) a high-tech cascade of pulloffs (similar to what Beck used in "Jeff's Boogie"),
(3) a question-and-answer motif featuring wide bending (a minor third), and
(4) an energetic pentatonic ostinato.

The second part is all Gary Moore with a combination of blues bending, pinched harmonics (artificial harmonics obtained with pick edge and fingertip), and a dramatic closing run up the fretboard. (Notice the subtle use of muting during this long linear pattern.) Here, the G Dorian mode predominates (G A B♭ C D E F)—negating the E♭ of the key center. The choice of Dorian over Aeolian mode in this type of harmonic situation is an approach favored by Edward Van Halen, Michael Schenker, and Neil Schon—and reflects a blues rather than a classical influence.



*SB = slight bend (less than ½ step)





A.H. (8va)
A.H. (8va)
G5
B♭5
F5(add2)
Harm.
SB
P P P P P P P P
trem. bar
A.H.- A.H.
trem. bar
T
A
B
Gm
8va
loco
G5
B♭5
C5
B R
B S
Gm
S
P P P P P P B
G5
B♭5
F5
Gm(5)
C5/G
S
B
P
B R
B


A.H.
(8va-
Gm(5)
F5/G
B
B
B
P P
S
A.H.
slow bend
Gm(5)
C5/G
P H HP P P P P P P HP
Light Muting-
Gm(5)
C5/G
8va-
H P P P P P S B B

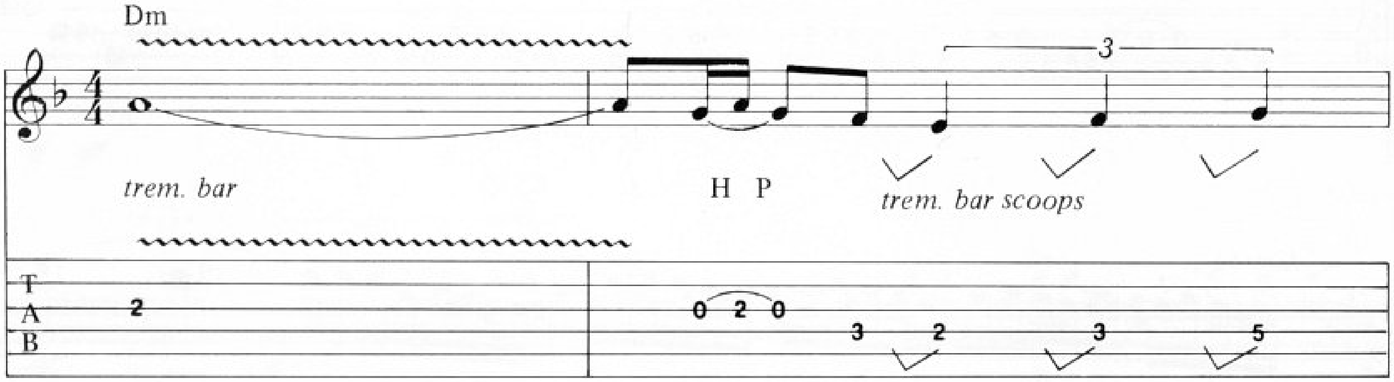


Out In The Fields

Written by Gary Moore

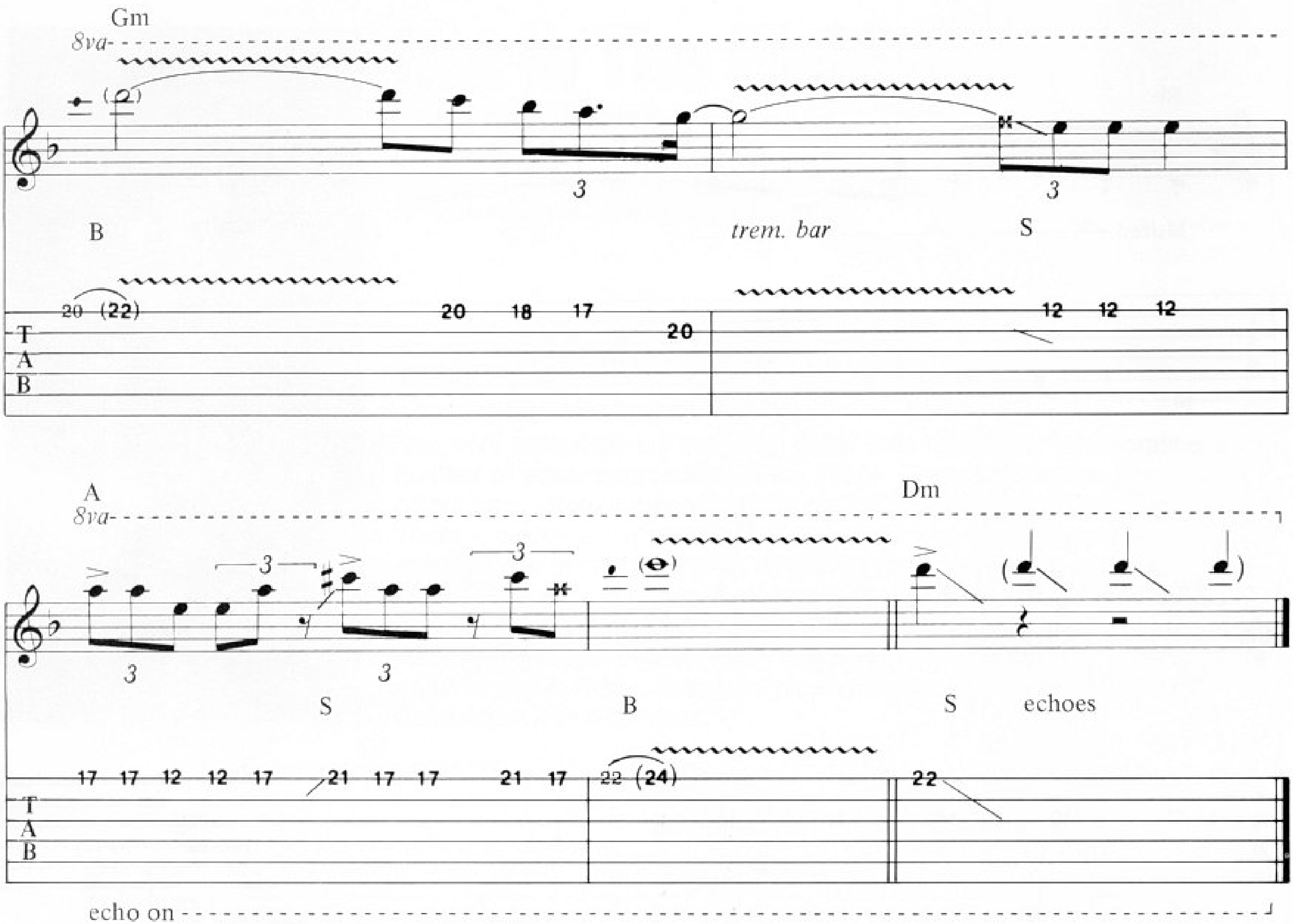
Solo

This very contemporary-sounding guitar solo finds Gary incorporating a number of guitar approaches of the 1980s. There are tremolo bar colorations—from subtle vibrato to radical scoopings and phrasing. There are also some unusual interval leaps and note-to-chord relationships (at the B♭ chord), as well as triad outlines (over the A chord). The long, climbing scale sequence in bars 9, 10, 11, and 12 makes use of two specific scalar fragments (making it a useful etude for daily single-note practice). While this sort of melodic contour is very much in vogue today, Gary was playing similar lines in the 1970s with Colosseum II and G-Force.






B♭
Muted
H P
bar
S
P
P
bar
S
P
S
P
S
S
C
Light Muting
H
S H
S
S H S
S
P
8va
P P S


Gm
8va
B
trem. bar
S
T A B
20 (22) 20 18 17 20
12 12 12
A
Dm
S
B
S
echoes
17 17 12 12 17 21 17 17 21 17
22 (24)
22
echo on



Once In A Lifetime

Written by Gary Moore

Intro and Verse Riffs

Gary begins this multi-textured piece with an assertive C♯ minor chord riff (which also becomes the prominent figure in the chorus). Notice the combination of single notes and chord structures which lends a feeling of motion to the song (similar to "Don't Take Me for a Loser"). The verse riff is in E, the relative major, and superimposes triad voicings over the continuous E pedal tone in the bass (again like "Don't Take Me for a Loser"). Here, a more modern rock modulating chord sequence is used:

$$\frac{\text{E triad} \quad \text{B triad}}{\text{E}} \text{ (in E major)} \qquad \frac{\text{D triad} \quad \text{A triad}}{\text{E bass}} \text{ (in A major)}$$

Main Solo



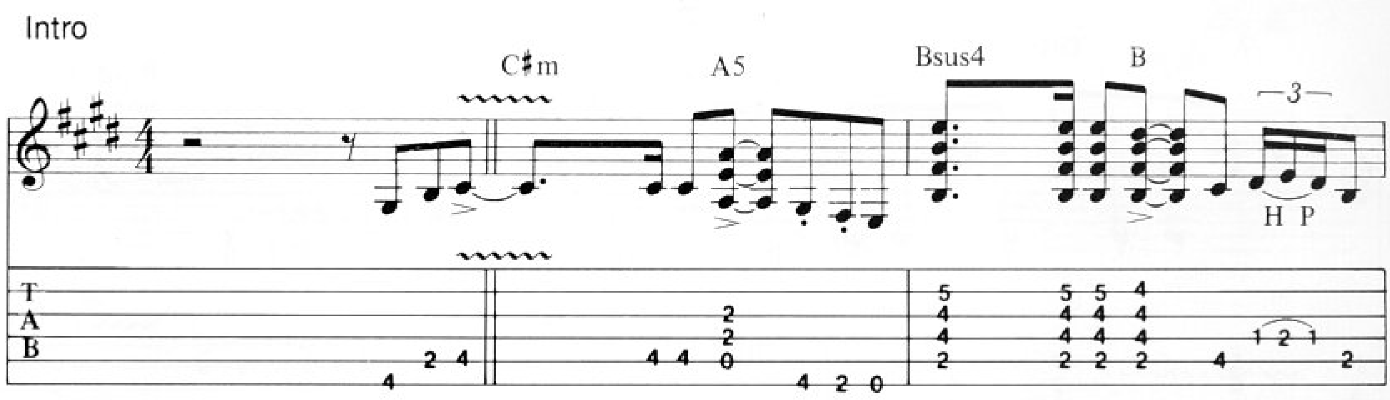
Chord substitution, normally used in jazz improvisation, is used consistently throughout the main solo. Note the E major triad outline over Bsus4 chord in bars 2, 4, and 6. This solo also exploits the technique of sweeping (or raking) into important melody tones and makes use of muted textures. This interesting rhythmical motif is used to begin key phrases.

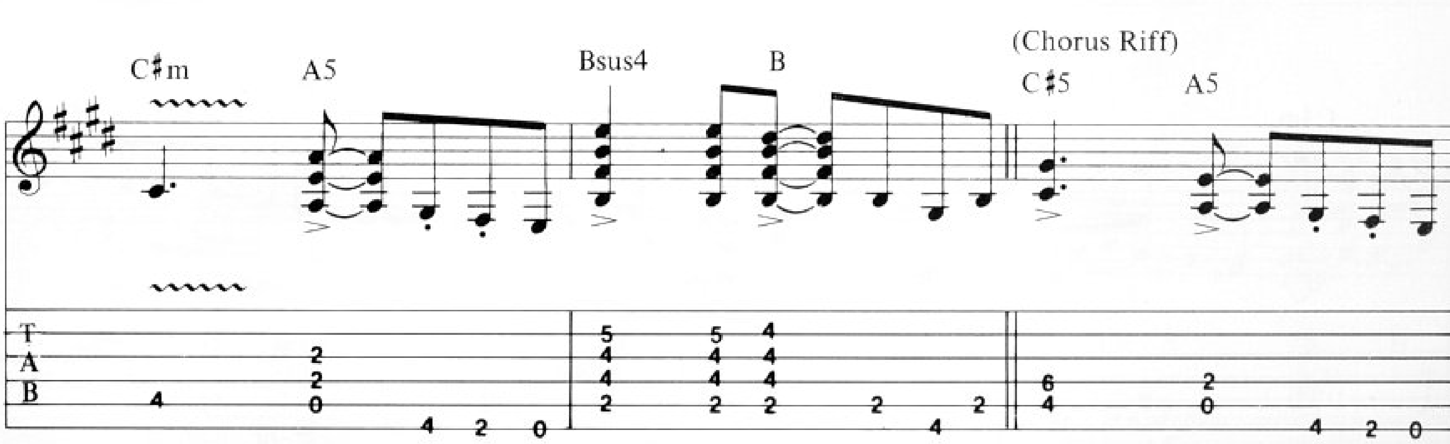


The legato line in bar 8 is played entirely on the High E string with one pick attack for nine notes—the rest being articulated by the left hand only with hammer-ons, pulloffs, and slides.

Outro Solo

The outro solo, played through a long fade out, expands and develops concepts of the internal solo. The use of E major tonalities over the Bsus4 chord is retained, as well as the familiar rhythmic motif. This solo also employs legato scale lines (ascending up the G string in bars 7 and 8, and descending from the High E in bar 14). Tremolo bar shadings add smooth vibrato and interesting slurred pitches (bars 2, 6, 18, 20, and 21) in a 'vocal' style characteristic of Allan Holdsworth's work with I.O.U.

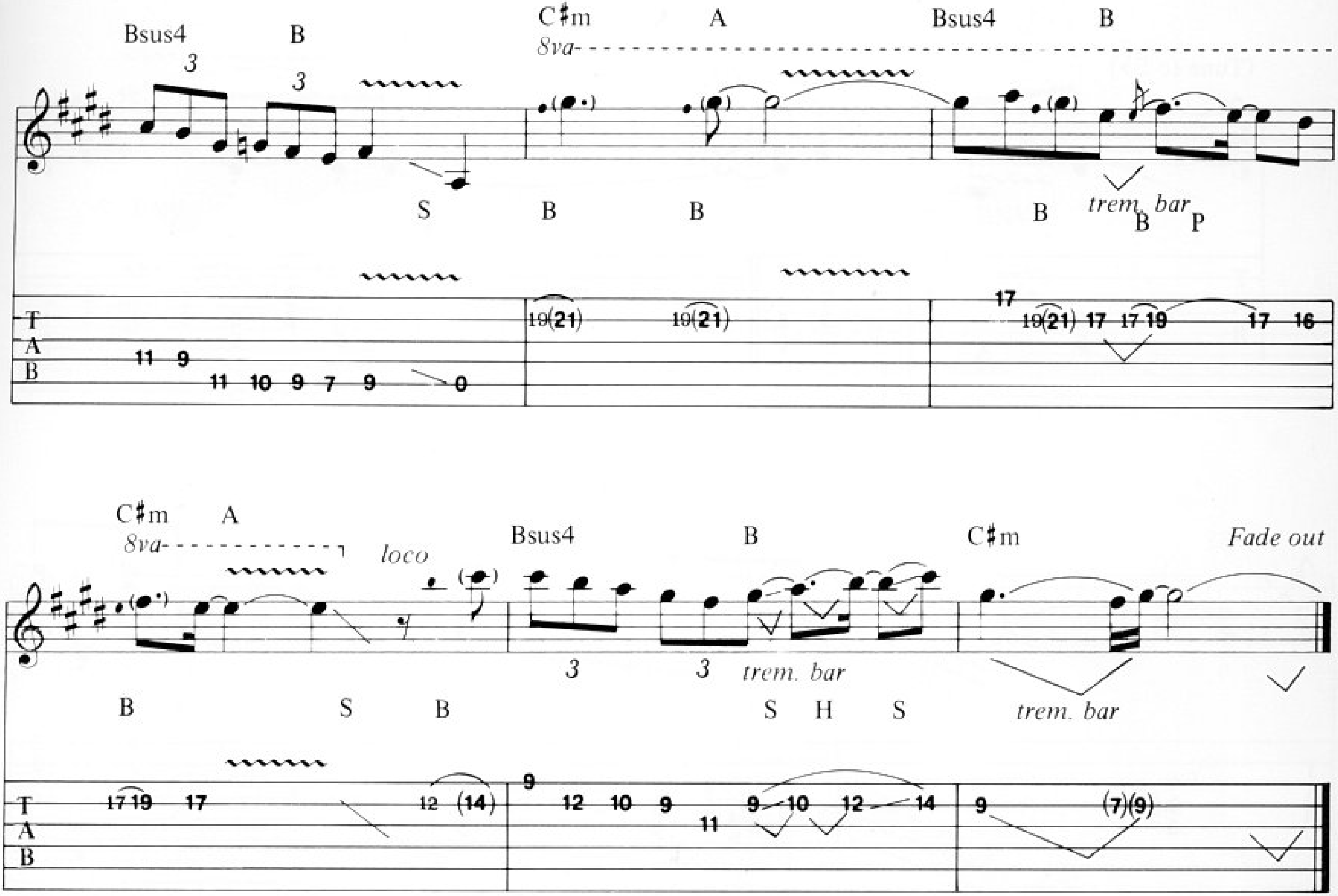





Bsus4
B
C♯5
A5
Bsus4
B
Verse Riff
E Pedal- - - - - - - - - - - - - - -(throughout riff)
E
B/E
E
B/E
D/E
S
(Muted)
Main Solo
A/E
D/E
B/E
C♯m
A
Bsus4
B
B
B
H P S
C♯m
A
Bsus4
B
8va- -
B
S
(Muted)- -


C♯m A Bsus4 B
8va
B R P sweep P S S B
C♯m A Bsus4 B
8va
B S sweep H P S H P S H P S H P S
C♯m
8va
B
Outro Solo
C♯m A
B B
Bsus4 B C♯m A Bsus4 B
H P S trem. bar B S H P S S H


C♯m A Bsus4 B C♯m A
trem. bar S S S trem. bar. H P
H
H S P H S
Bsus4 B C♯m A Bsus4 B
8va
P H S H P S H B R B B B R B
C♯m A Bsus4 B C♯m A
8va
R P B R P S B S B B
Begin fade
Bsus4 B C♯m A
8va
loco
H P S H P S H P S H P S H P H B R P S S


Bsus4
B
C♯m
A
Bsus4
B
8va
trem. bar
C♯m
A
8va
loco
Bsus4
B
C♯m
Fade out
trem. bar
trem. bar
S
B
P
H
T
A
B

All Messed Up

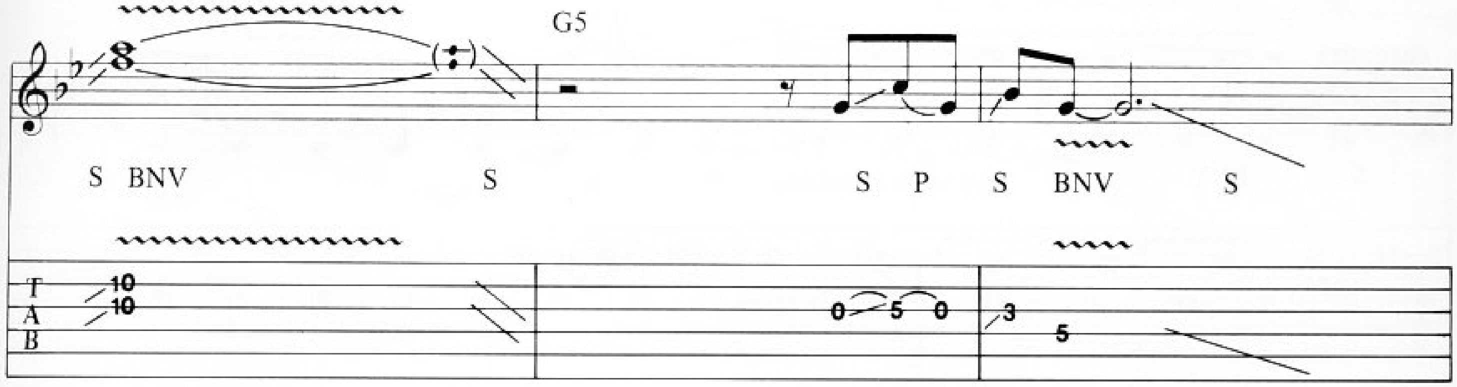
Written by Gary Moore and Neil Carter

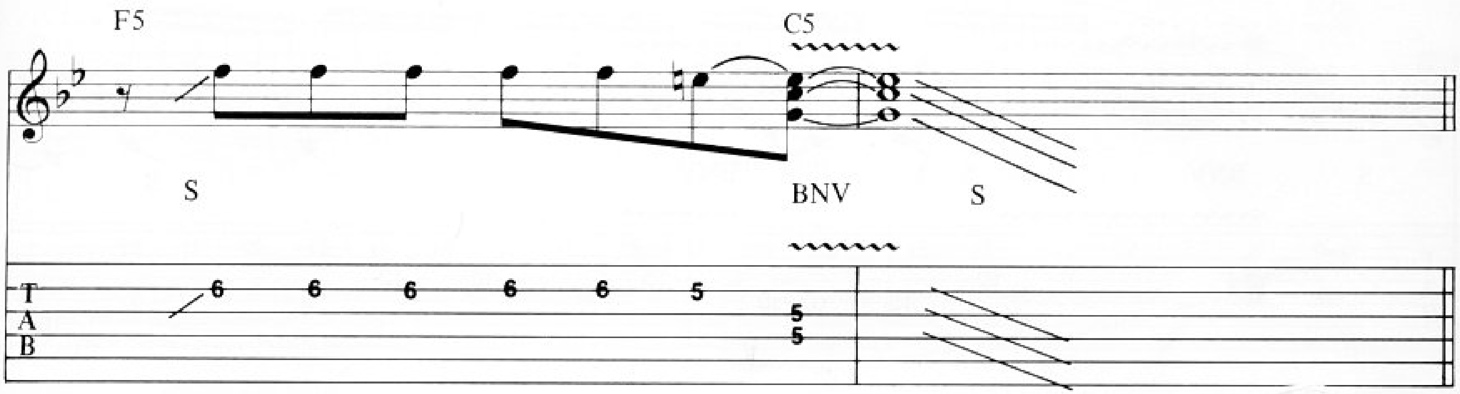
Main Riff

This is straightahead rock and roll. The G pentatonic diad riff evokes the down-home, bluesy approach of Texas blues/rock (a la Z.Z. Top). The inclusion of a vocalesque slide guitar part (yet another facet of Gary's eclectic style) strengthens this impression. The tune can be played in F♯ concert (as it sounds), or in an E♭ tuning with a G fingering (an obvious blues guitar tactic).



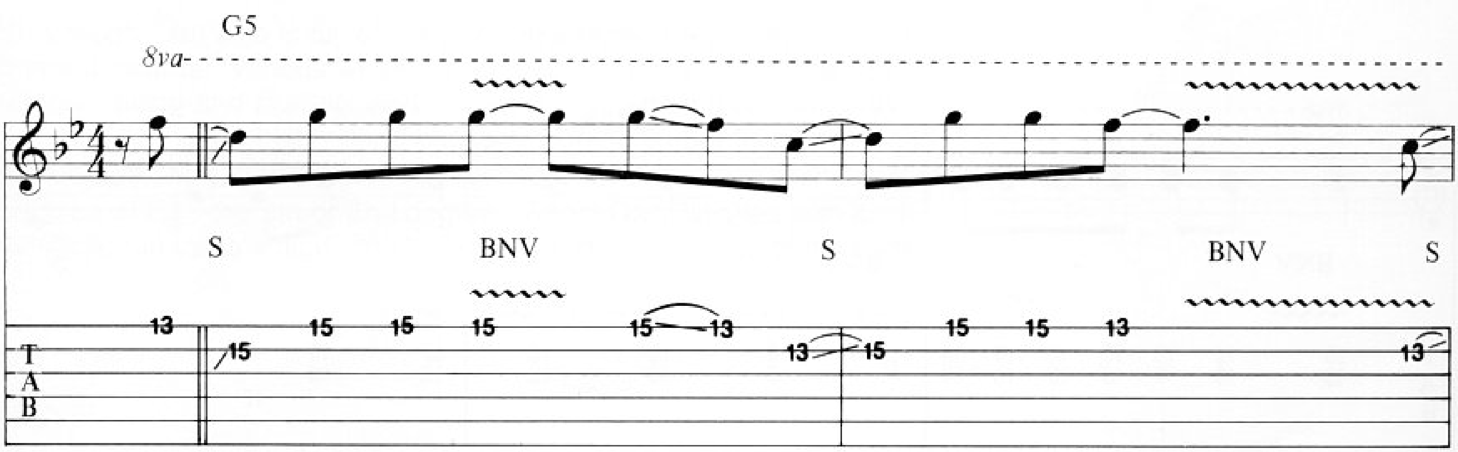
*All slides done with glass or steel slide.
**BNV = Bottle Neck Vibrato



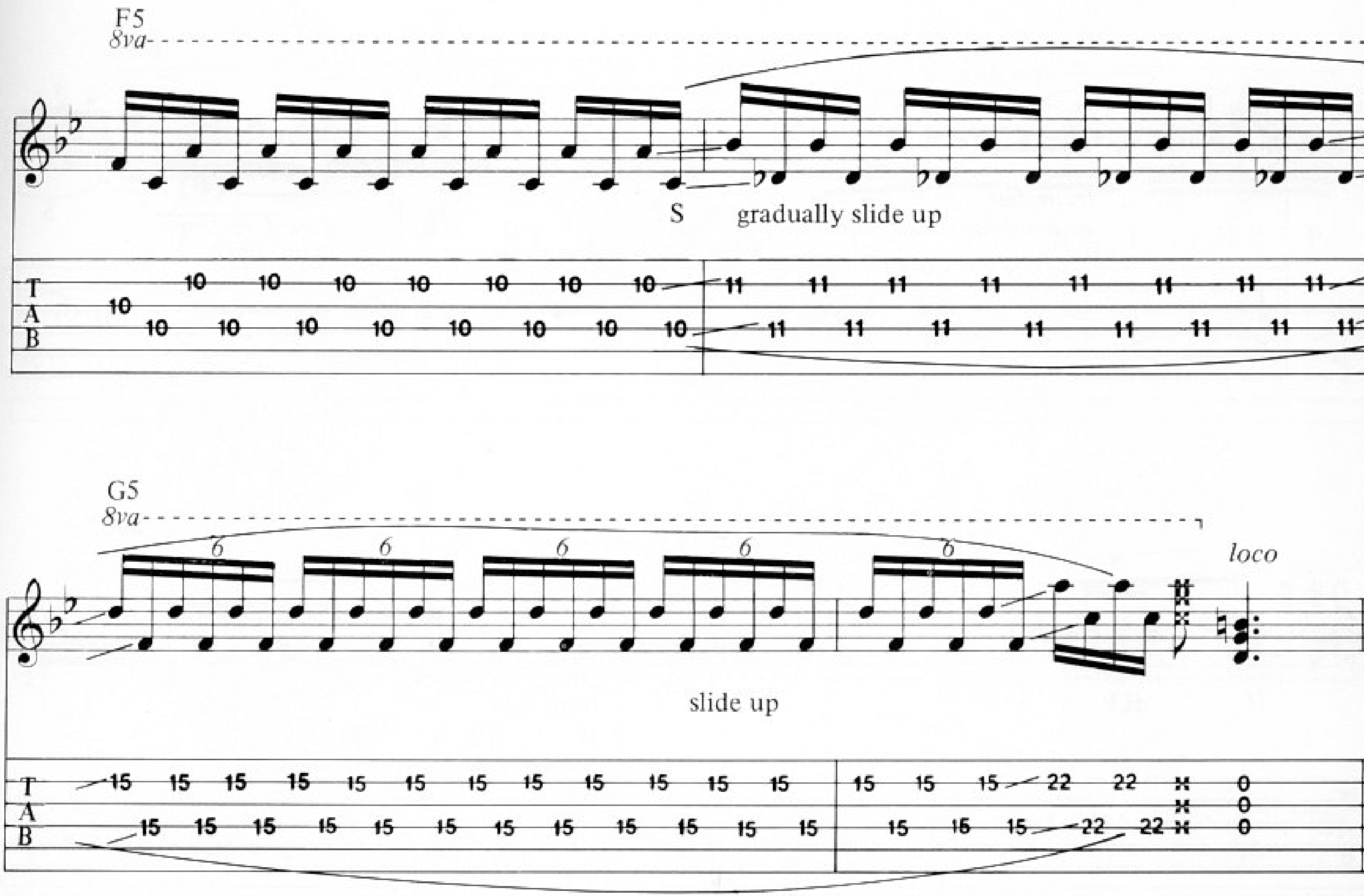


Solo

This is a fine example of authentic bottleneck blues concepts married to Gary's own distinctive style. The repeated note motifs in the opening bars are elaborated upon in bars 9 through 12 with a double-stop version. The final portamento climb of ascending sliding sixths (bars 13 through 16) moves up the strings chromatically without a definite tonal reference until the last note.




F5
8va
S
BNV
G5
slight BNV
T
A
B



F5
8va
S
gradually slide up
G5
8va
slide up
loco

Run For Cover

Written by Gary Moore

Solo

This tough, taut solo is full of Gary Moore's signature playing. Points of interest include: various whammy bar techniques, wide and narrow vibrato, diving and slurring, and motivic development (bars 4 and 5). There's also some highly florid passage work in bars 9 through 11 and 13 through 14 featuring F♯ minor blues and pentatonic ideas (notice the addition of G♯—the 9th or 2nd degree). Again Gary finishes with a climactic run up to a high register bend—a fixture of many of his solos.


8ve Harmonics
F♯m
trem. bar
wide vibrato
H
trem. bar
H P
dive & return
trem. bar
S
H
H P S
S
trem. bar
S
E
S
S
S
P
H S
P
S P
D
H P S
S
H
H
trem. bar
S
P


F♯m
HP HP PH HP PH HP P P HP PH HP PH HP P
P P S HP P HP P HP P
dive
w/trem. bar
8va
B
E
8va
wide vibrato
HP H
D A/C♯ Bm A E C♯m
8va
P P P P P P B

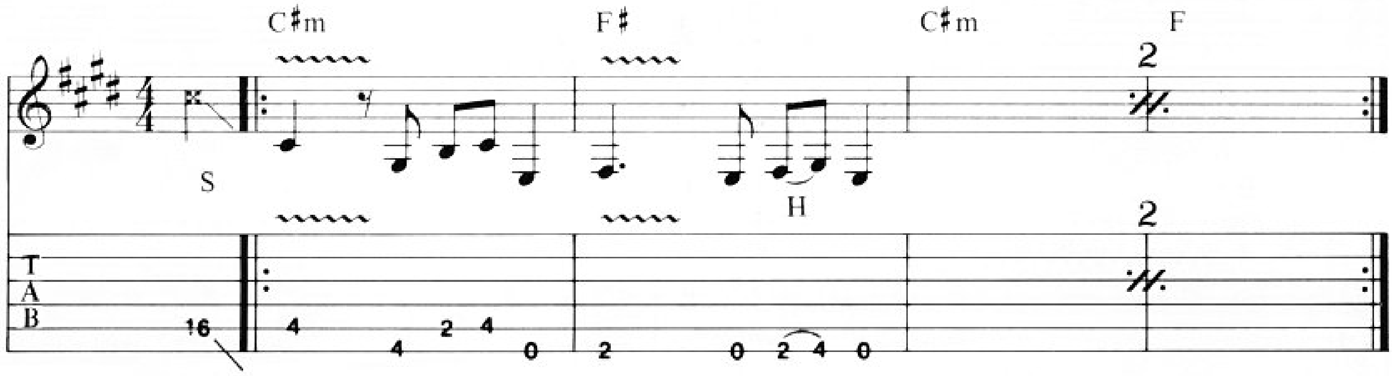


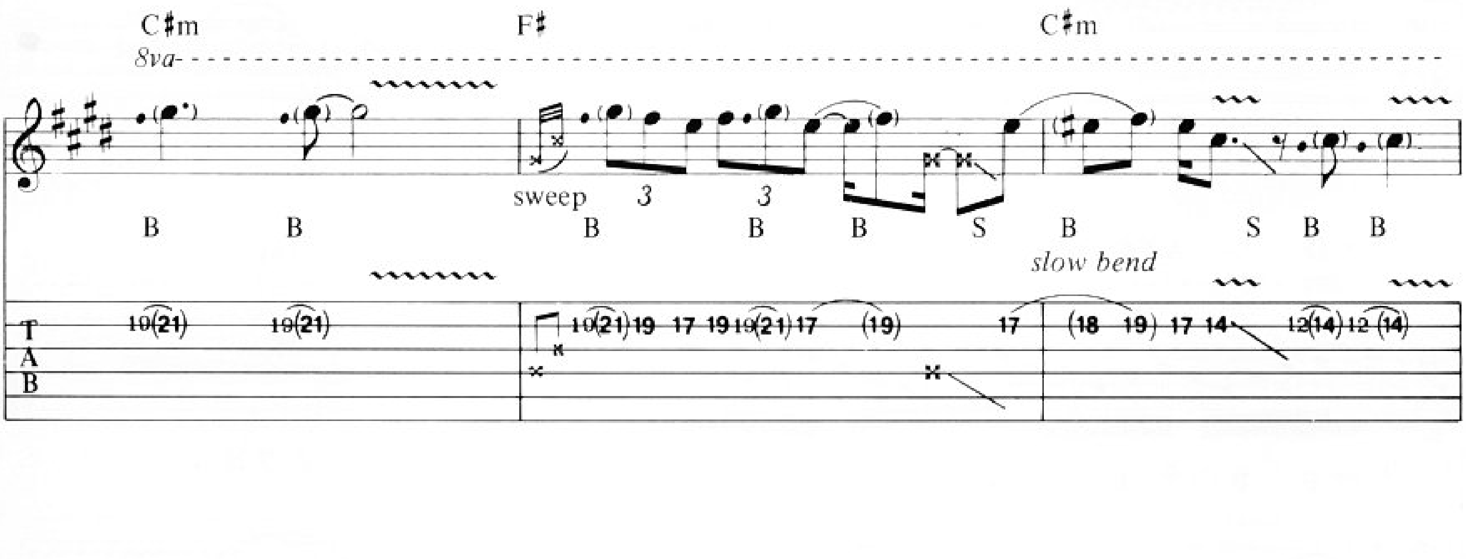
Reach For The Sky

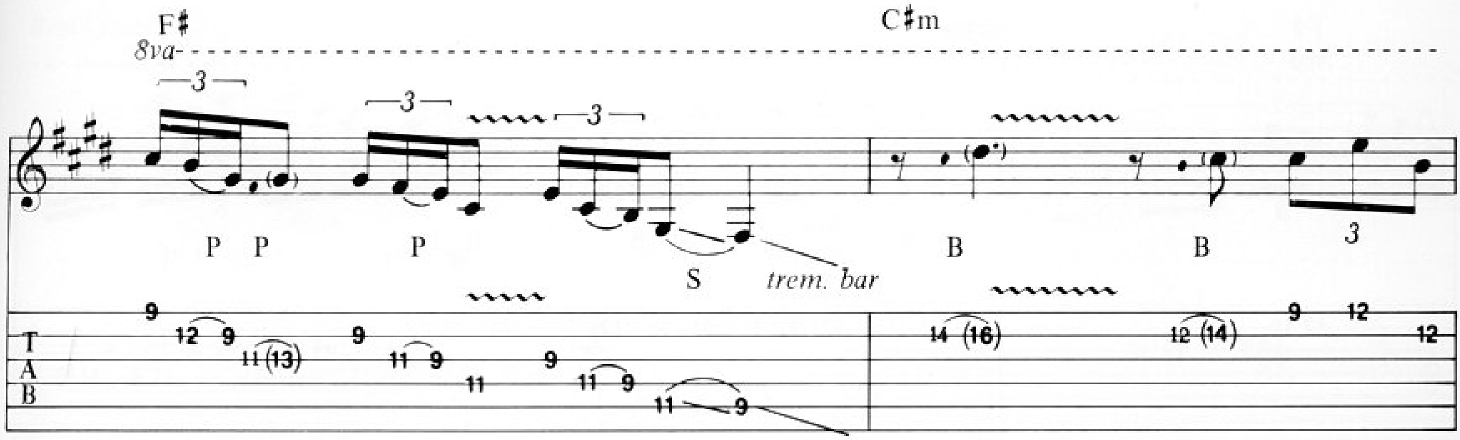
Written by Gary Moore

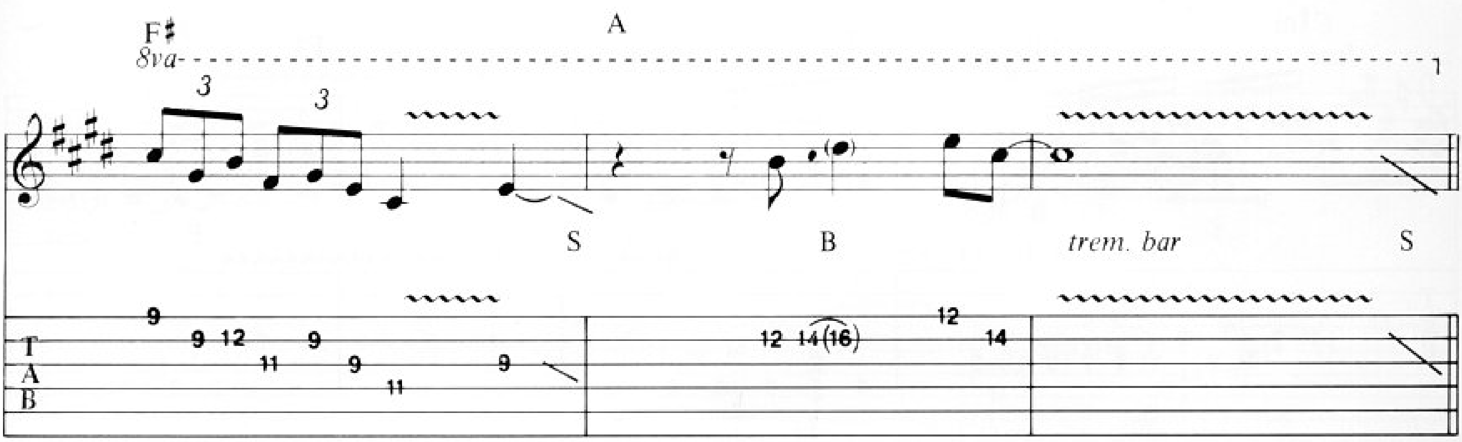
Solo

The mood of this piece is a powerful amalgam of hard rock and funk. The main riff is used as an accompaniment to the tune's solos, as well as its chorus. The intro solo is largely based on a C♯ minor pentatonic scale (C♯ E F♯ G♯ B) over both the C♯ and F♯ chords. This skillfully ambiguous harmonic commitment permits minor or major tonalities against the F♯ chords. Notice the interesting rhythmical phrasing in bars 4 and 6—permutations of a triplet rhythm imposed on descending pentatonic lines. The serpentine scalar contour implying perfect fourths within the pentatonic scale (in bar 6) is a Gary Moore trademark.



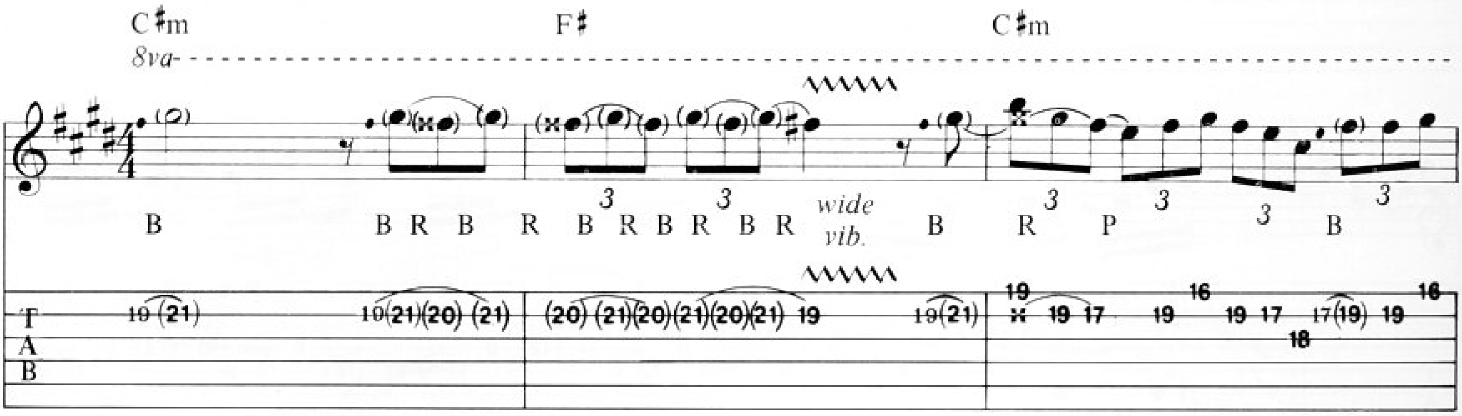






Outro Solo

The outro solo establishes A♯ (the major third of F♯) as a principal tone and implies a strong movement from C♯m to F♯7 (or ii to V)—a stereotypical funk harmony. Gary uses this crucial tone throughout the outro in a manner not unlike Steve Lukather's distinctive funk/rock moments (particularly in bars 4 and 18 through 20). Notice, too, the energetic use of C♯ minor pentatonic sequences (bars 5 through 7), ostinati (bar 15), trill (bar 16), bent double-stops (bars 17 and 18), and the concluding chromatic run.





F♯
C♯m
F♯
8va
B
hold bend
B
B
B R P
C♯m
loco
A.H.
F♯
A.H.
C♯m
F♯
B R
dive w/trem. bar
P
C♯m
F♯
(A.H.)
C♯m
sweep
trem. bar
S
B R
A.H.
trem. bar
B
B R P
S
F♯
C♯m
P
H
B
P
B
P
B
P
B
P


Begin fade
F♯
gradual dim.
C♯m
8va
P H P H P   P H P H P   P H P H P   S
B hold bend
F♯
C♯m
8va
B R P
trem. bar
sweep
B R P
F♯
C♯m
F♯
8va
S
trem. bar
B
S
B R
C♯m
F♯
8va
loco
A.H.
A.H.
Fade out
dive w/trem. bar
A.H.
A.H.

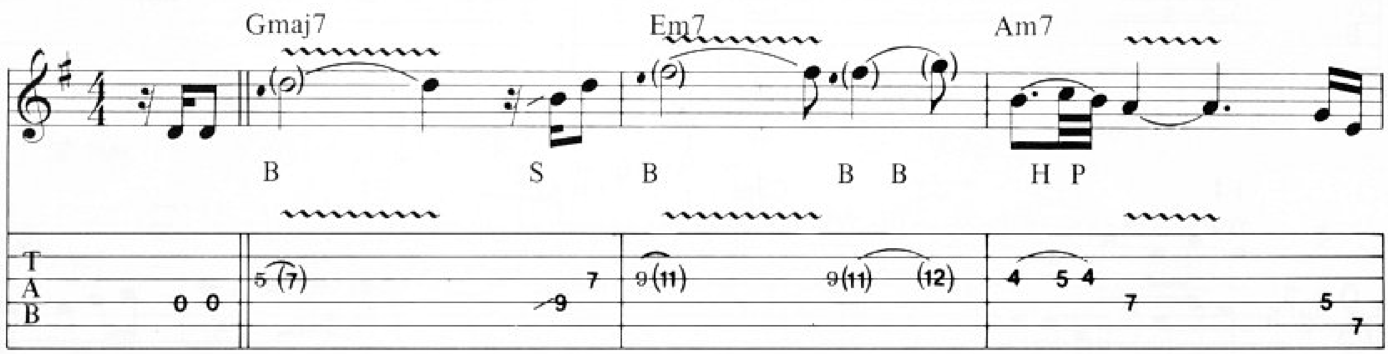


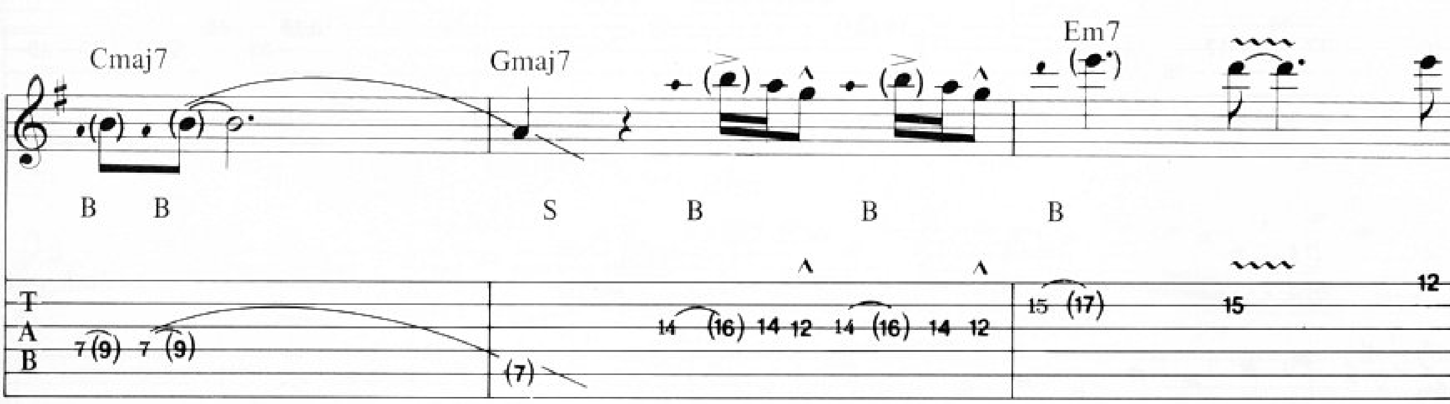
Military Man

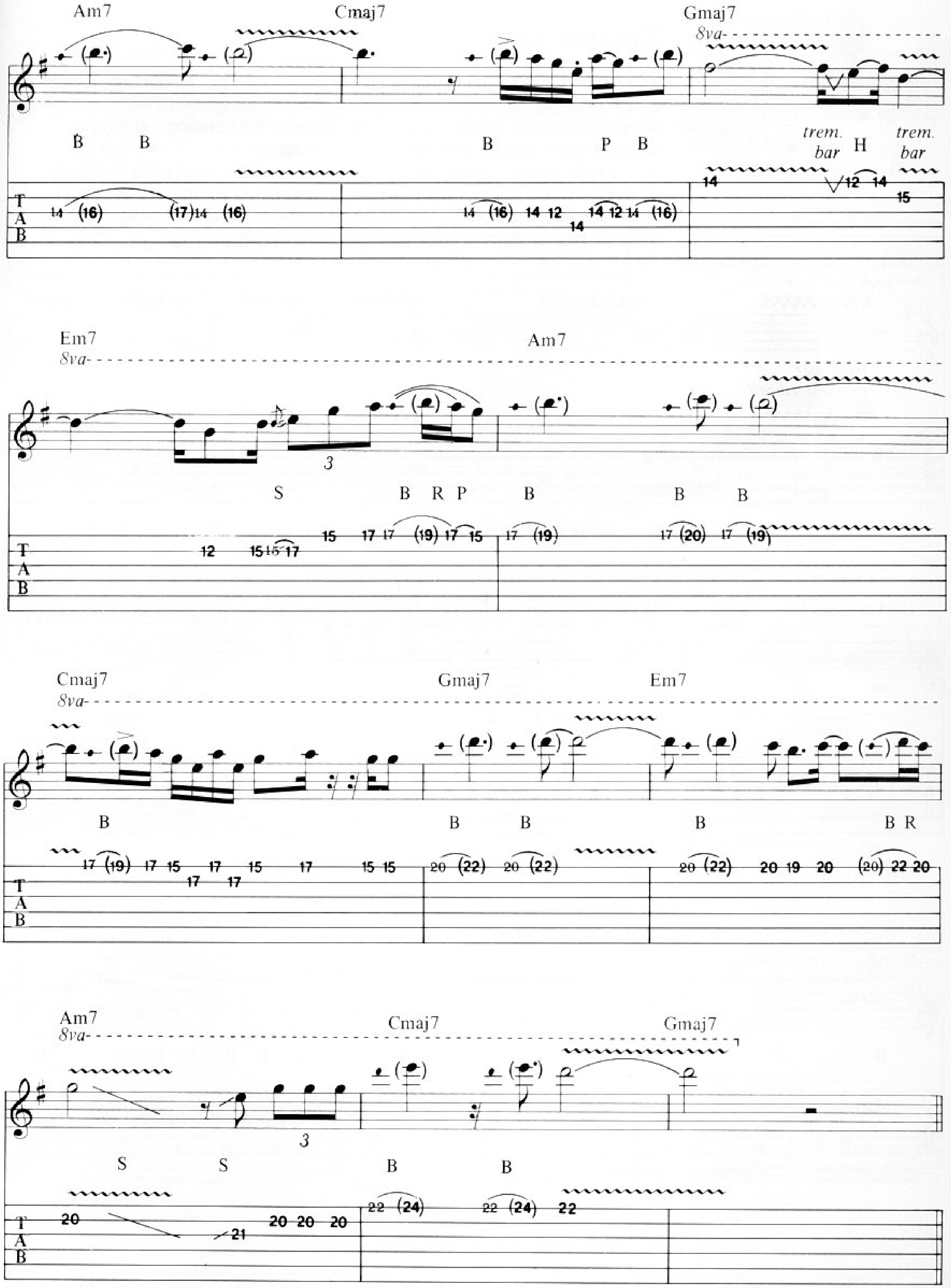
Words and Music by Philip Parris Lynott

First Solo

This is a beautiful example of two diverse sides of Gary Moore's playing within a single composition. The first solo is very laid-back, and is accompanied by a mellow jazz/funk ballad groove. The solo melody decorates the simple but haunting chord progression (G Em Am C, or I vi ii IV—a variation of the time-honored I vi ii V). Gary's thoughtful use of space and time is ingratiating. He favors a soulful, vocal approach to string bending similar to the finer blues ballad outings of Jeff Beck or Michael Schenker. He highlights more exotic extended chord notes in the melody (particularly, major 7ths, minor 7ths, and 9ths). The judicious use of E minor pentatonic tonalities (with the occasional added tones, F♯ and C) forms a tight melodic foundation for this solo.

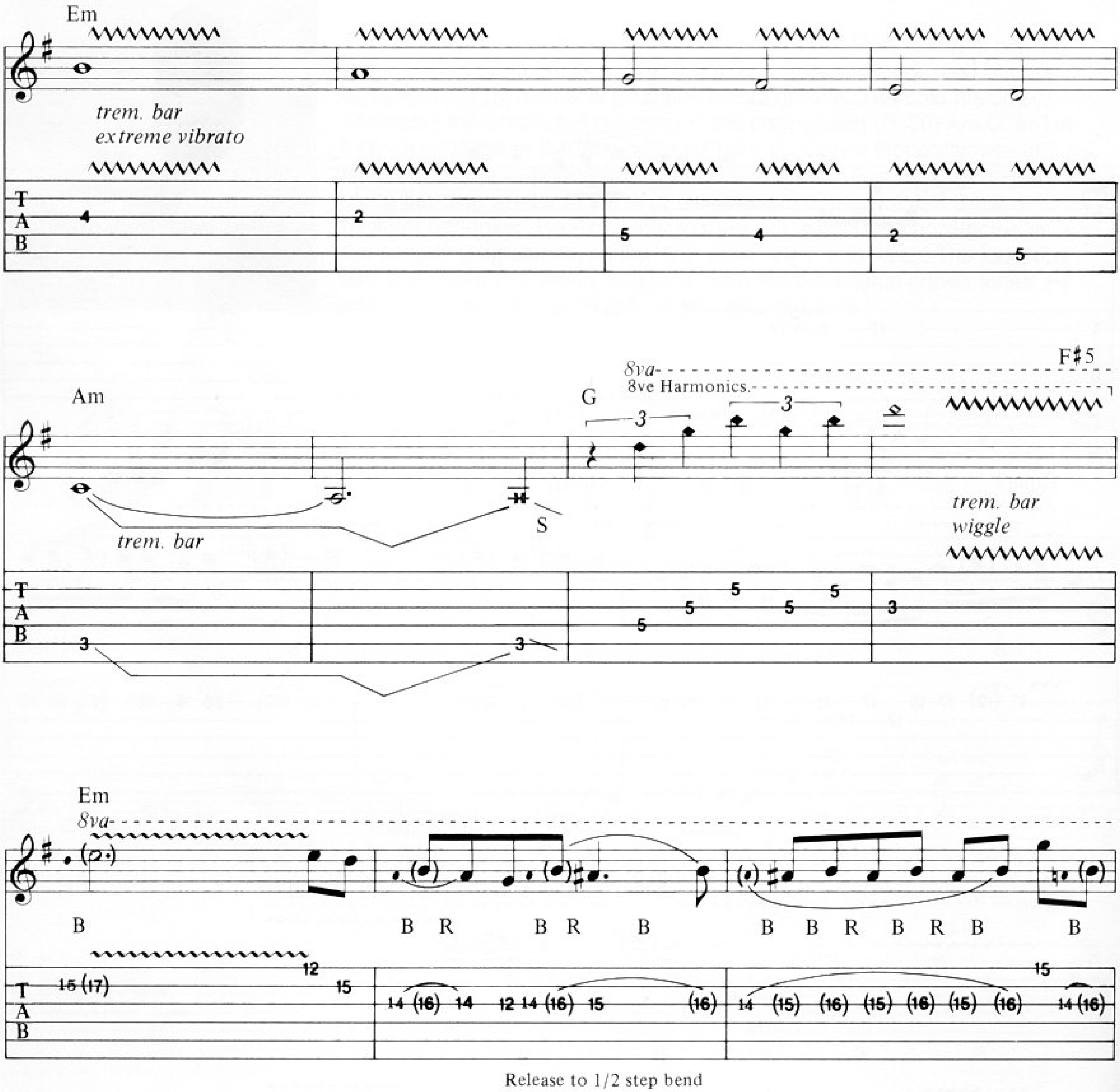




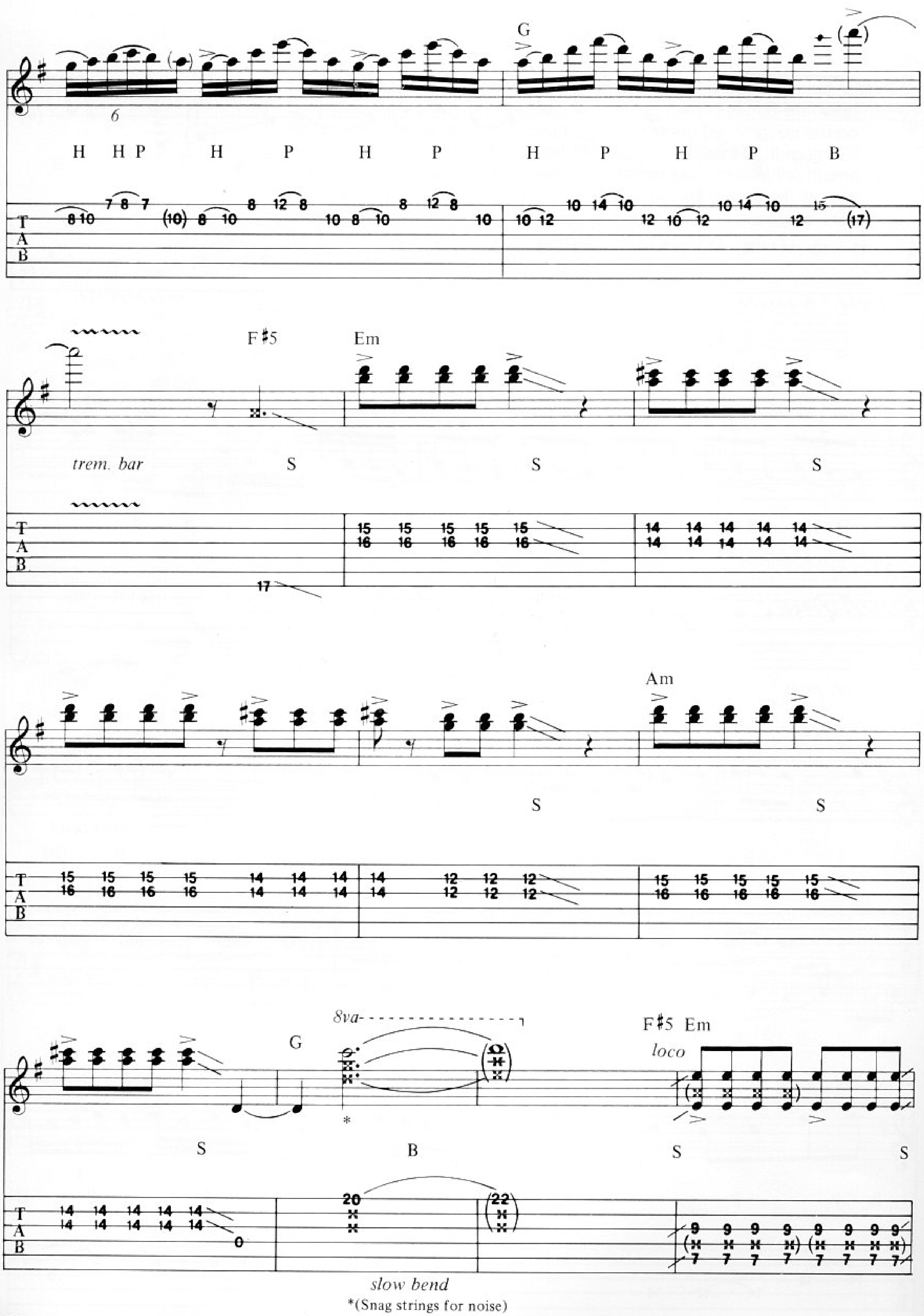

Am7
Cmaj7
Gmaj7
8va
trem. bar
H
Em7
Am7
Cmaj7
Gmaj7
Em7
Am7
Cmaj7
Gmaj7
T
A
B

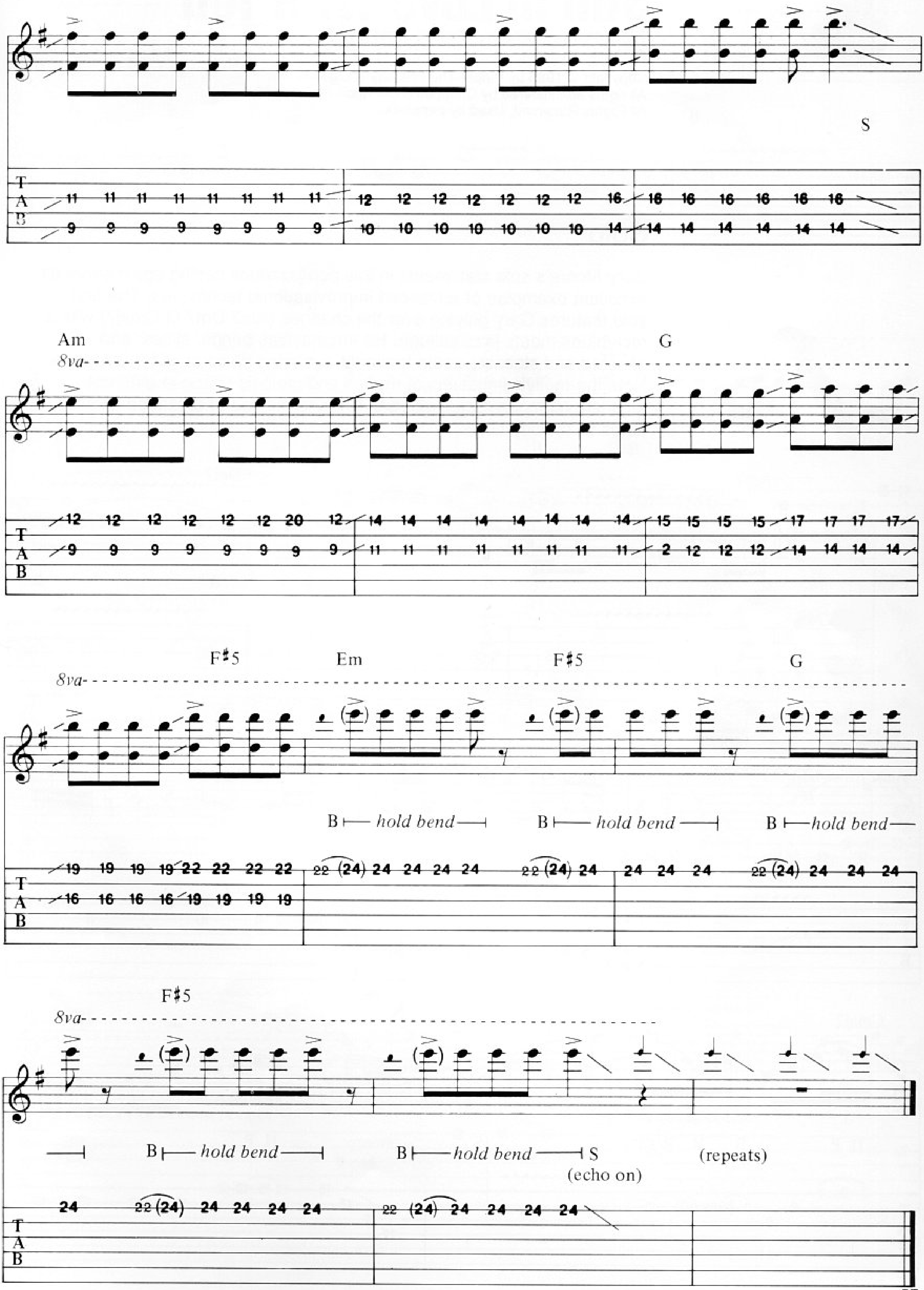
Second Solo

The second solo, with a tonal center of E minor and a double-time tempo, is contrastingly angry and vicious. This mood is heightened with extreme vibrato bar effects (bars 1 through 8), tense string bending, up-tempo ostinato scale flurries (bar 15 and 16), arpeggios (bars 21 through 23), with a final forceful ensemble section in which Gary voices the theme in octaves. These octaves are played with deadened (or muted) strings in between the fretted ones. This helps to create textural thickness. Here, the percussive effect is heightened by amp distortion.




Am
8va
loco
G
F♯5
Em
hold bend
Am


G
H H P H P H P H P H P B
trem. bar
F♯5
Em
S
Am
8va
loco
slow bend
*(Snag strings for noise)

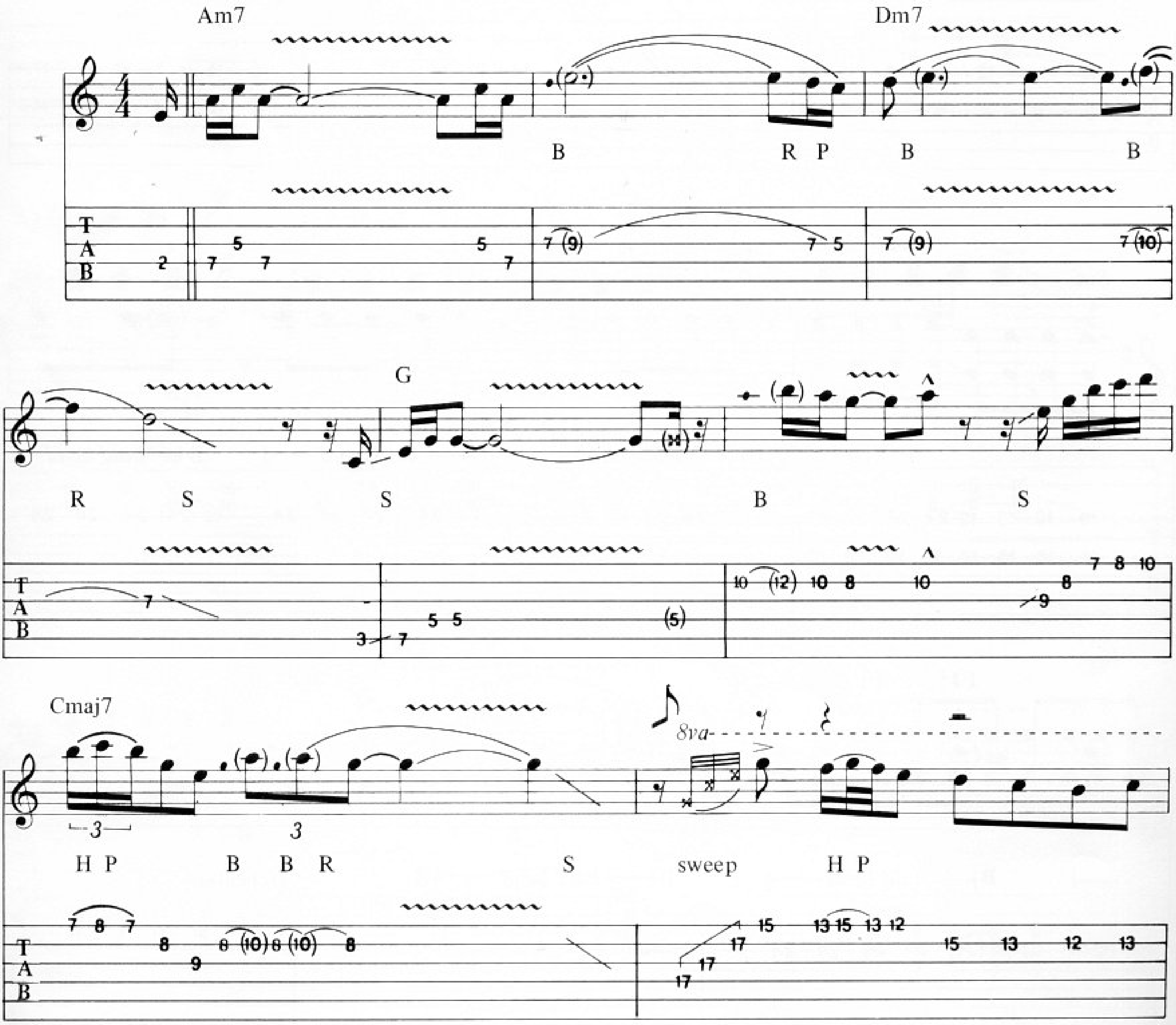

S
Am
8va
G
F♯5
Em
F♯5
G
B hold bend
B hold bend
B hold bend
F♯5
B hold bend
B hold bend
S
(echo on)
(repeats)

Still In Love With You

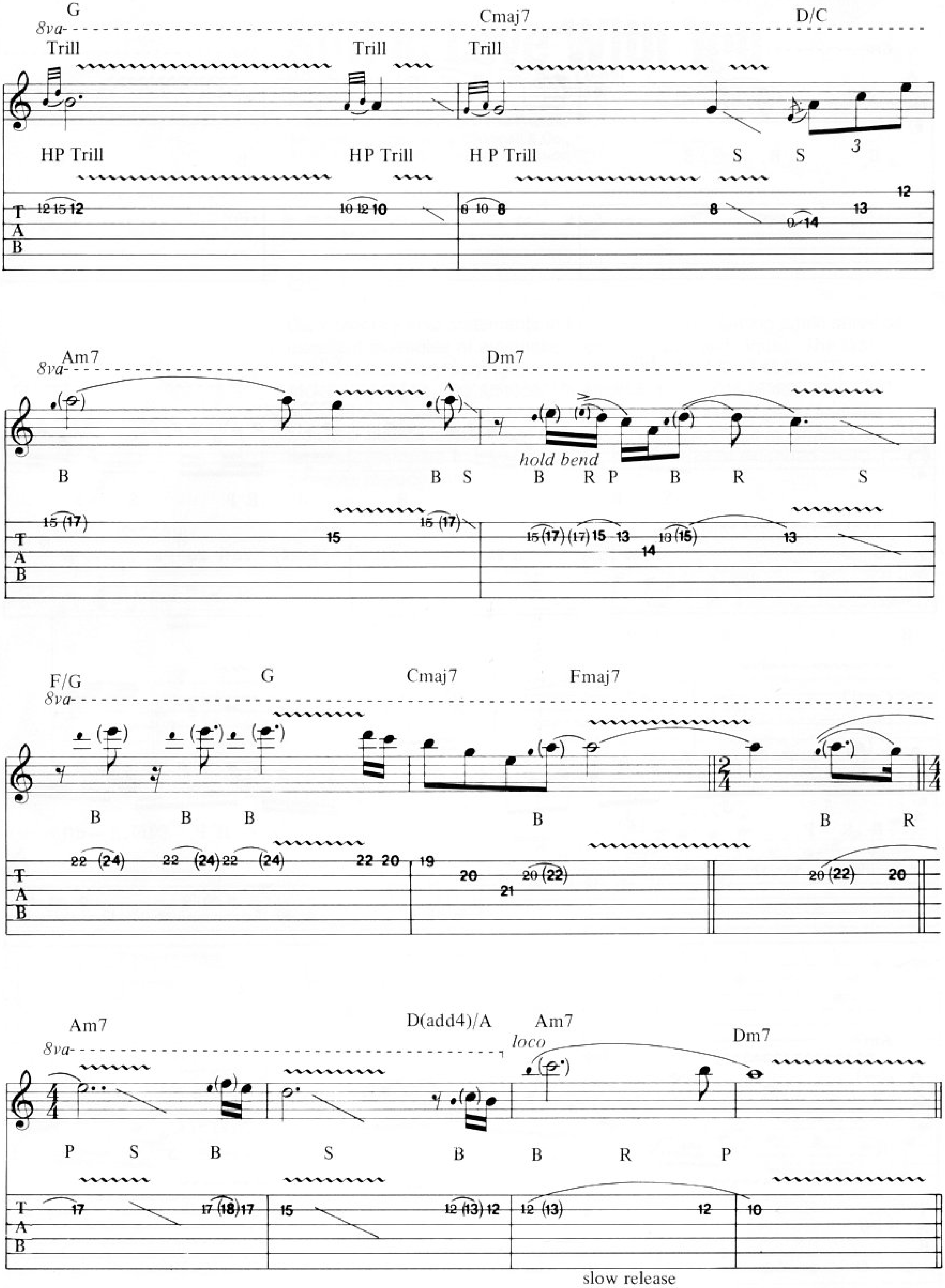
Words and Music by Philip Parris Lynott

Solo

Gary Moore's solo statements in this pop/jazz/funk setting again serve as excellent examples of advanced improvisational techniques. The first solo features Gary playing over the changes (Am7 Dm7 G Cmaj7) with a rock/blues-meets-jazz attitude. He emphasizes bends, slides, and ghosted and staccato notes to create a moving piece of guitar invention. Note the motivic imitations of rhythm and melodic shape in different registers (compare bar 1 with bar 10), and the use of extended chord tones as melody notes.

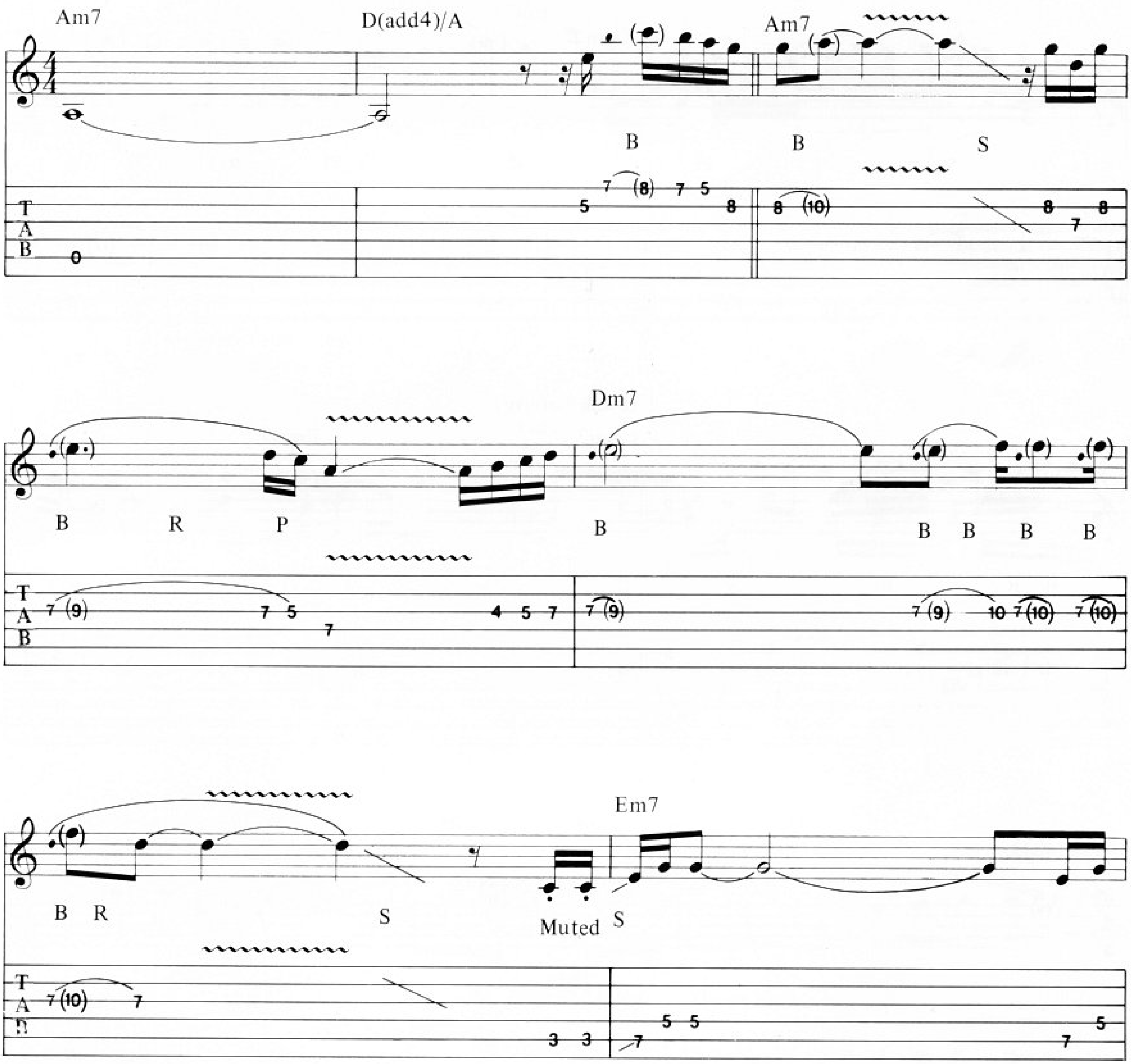



8va
Am7
loco
Dm7
8va
B B S S B B
F/G
G
F/G
G
8va
S B B B R P S S
Cmaj7
8va
loco
B R P
H P (Muted) H P (Muted → lift mute)
Am7
Dm7
8va
B S S P B S


G
8va
Trill
HP Trill
Cmaj7
D/C
H P Trill
S
Am7
Dm7
hold bend
B
R
P
F/G
G
Cmaj7
Fmaj7
D(add4)/A
Am7
loco
slow release

Outro Solo

The outro solo elaborates on and develops themes introduced in the first solo in a compositional, yet free, approach. There is a loose and emotional feel throughout which suggests a modern blues influence. The chord changes (Dm7 Em7 Fmaj7 Em7) are momentarily reminiscent of Larry Carlton's playing ("Room 335" and "Kid Charlemagne"), as is the pedal tone lick in bar 22. Note the use of pentatonic and diatonic scales in combination over the funky vamp of Cmaj7 to Fmaj 7 (bars 18 through 21, 26, and 28 through 29). Also note the rhythmic diversity throughout this solo and the gathering momentum created by the rolling arpeggios in the fadeout (Em7 over Cmaj7 and Cmaj over Fmaj7—a well known jazz substitution).





(*slight release)


Cmaj7
Fmaj7
R
B R
(Muted)
H P
S P
Cmaj7
Fmaj7
H P
S
B
B
Cmaj7
Fmaj7
8va
B
B
S
S
Cmaj7
Fmaj7
8va
B
B
B hold bend R
P
H
B



Cmaj7
Fmaj7
8va
B
S
S
B R P
H P S
Cmaj7
Begin fade
Fmaj7
8va
B hold bend
R B P
P B P B P B P P P H P P
Cmaj7
Fmaj7
8va
H P H H H H H
B B B B B B B S B
Cmaj7
Fmaj7
8va
Fade out
P P P P P P P P P P